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The Organ Loft

A MAGAZINE

OF

ORGAN MUSIC

SUITABLE FOR

CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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THE ORGAN LOFT.

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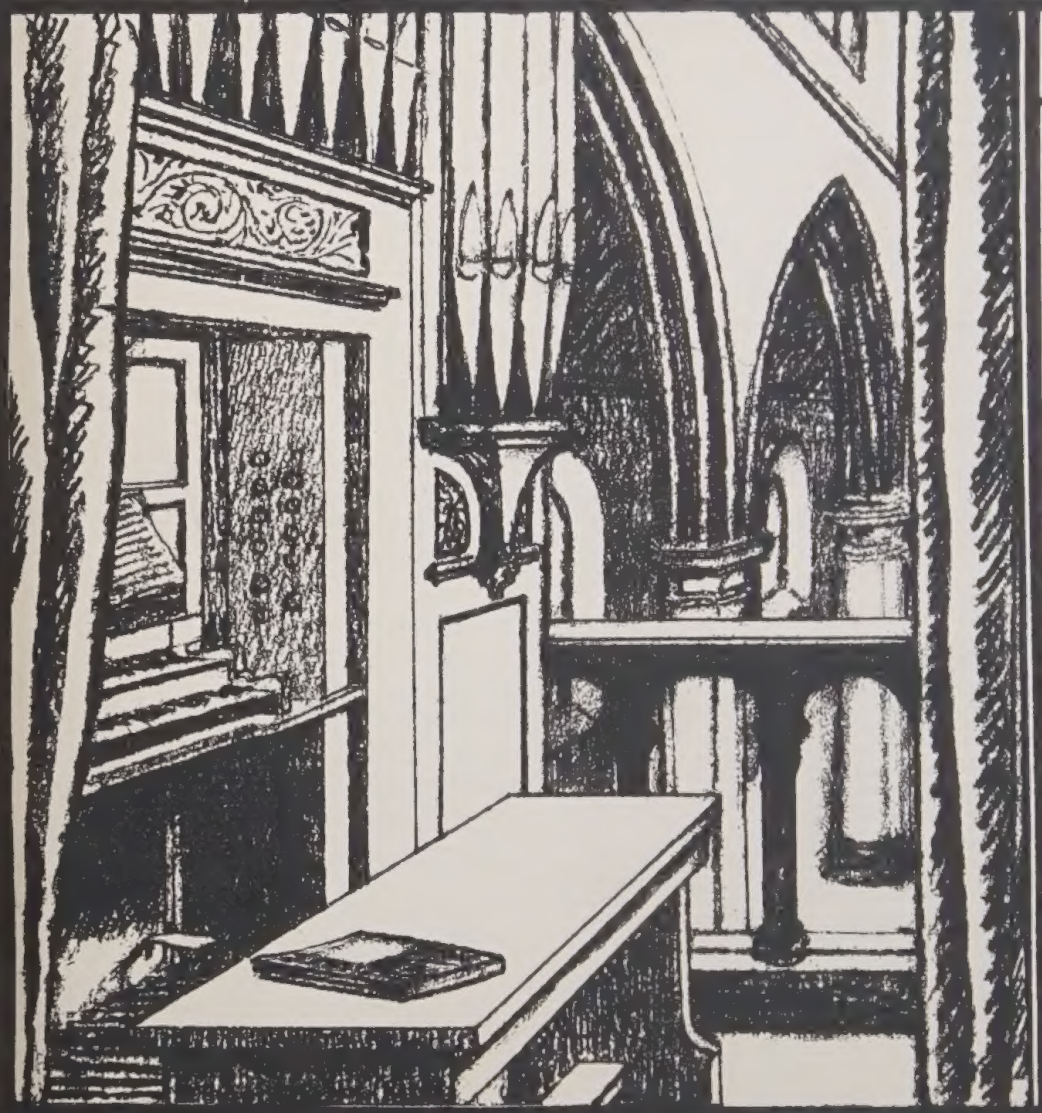

Book XXI. Dec. 1st, 1904.

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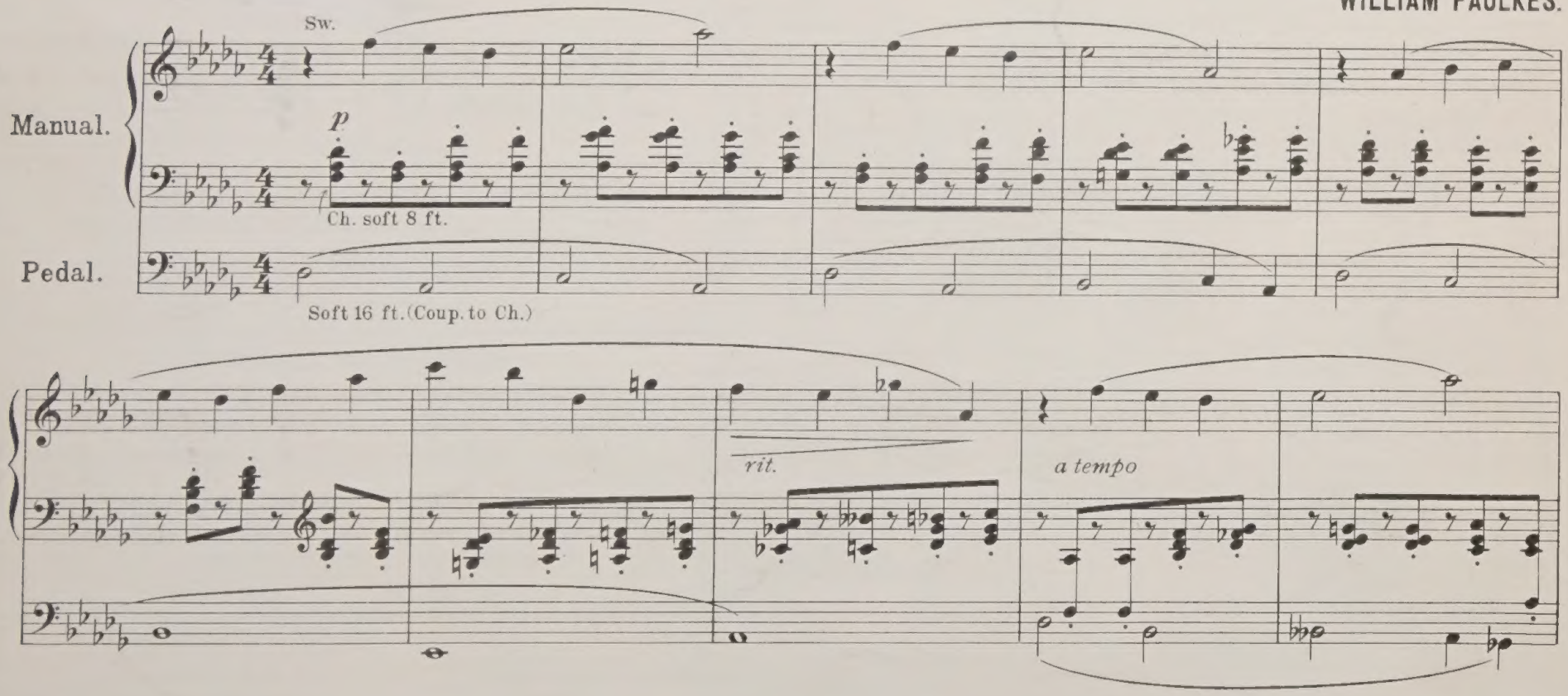
Allegretto Cantabile.

Programme Annotation.

"Allegretto Cantabile," This composition so artistically constructed is well named. It commences with a charming Cantabile phrase (a kind of Soprano Solo) with a subdued accompaniment, answered by another Solo phrase for the left hand, of a more manly character. The two melodies or voices then imitate eachother briefly and with exellent effect.

The "Più lento" movement_or the second subject_is laid out well to bring to the fore the solid character of the real ground work of good organs viz. the Diapasons_while the long sustained pedal notes impart a dignity which is very acceptable and well planned. A return to the orginal Soprano Solo, now reduced in length and made more concise, with little points of imitation for the left hand; brings the whole piece to a quiet and peaceful ending.

WILLIAM FAULKES.



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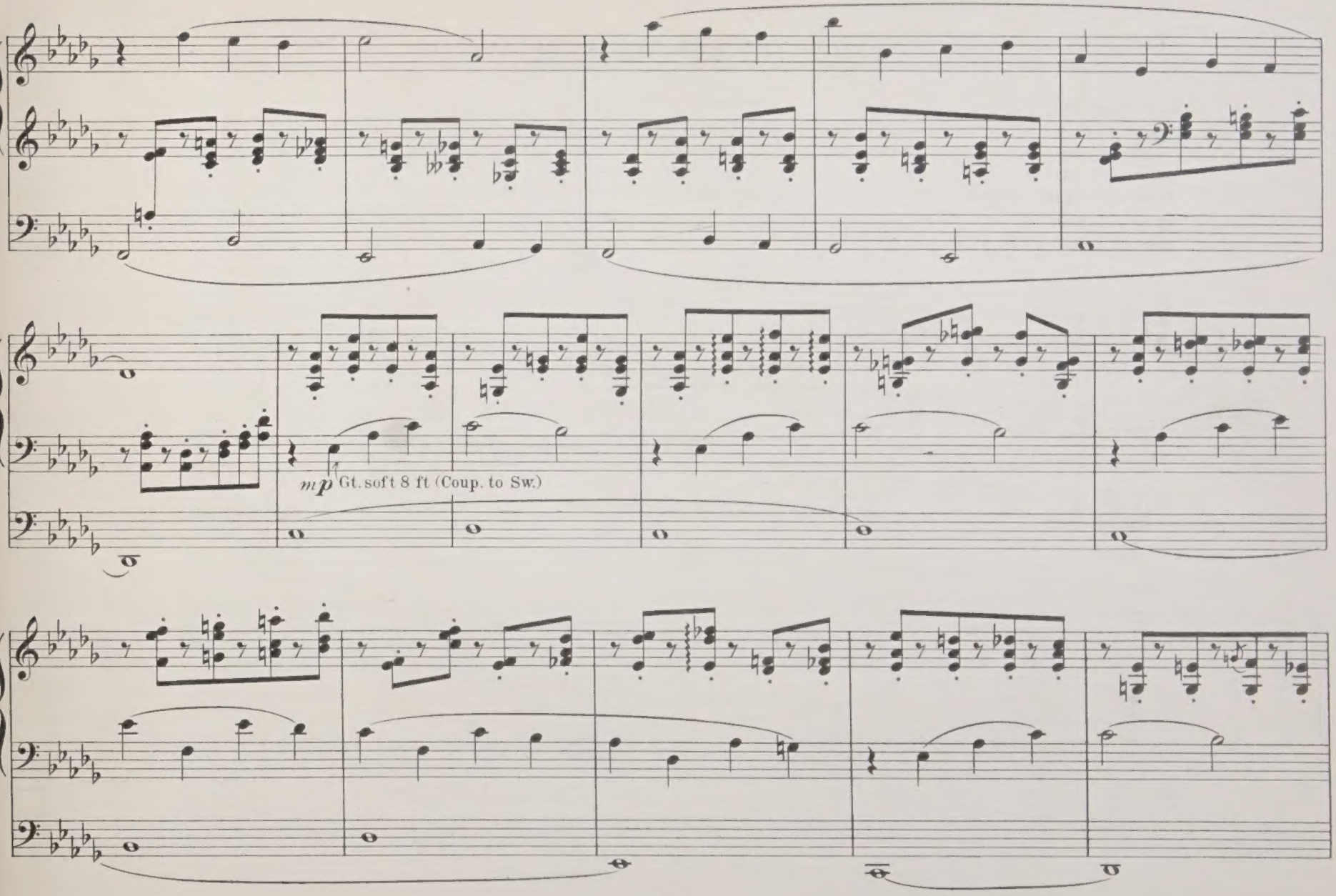
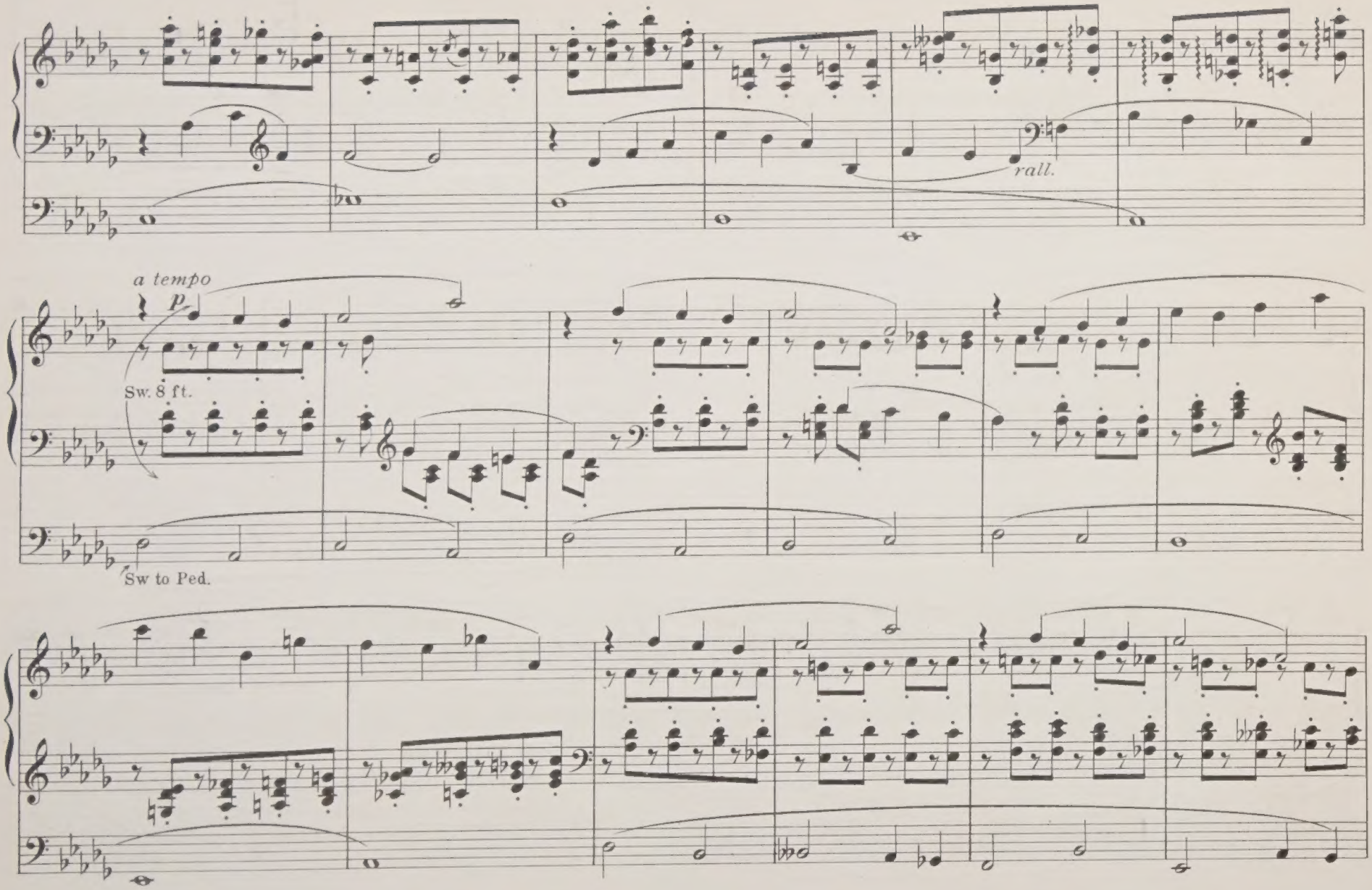
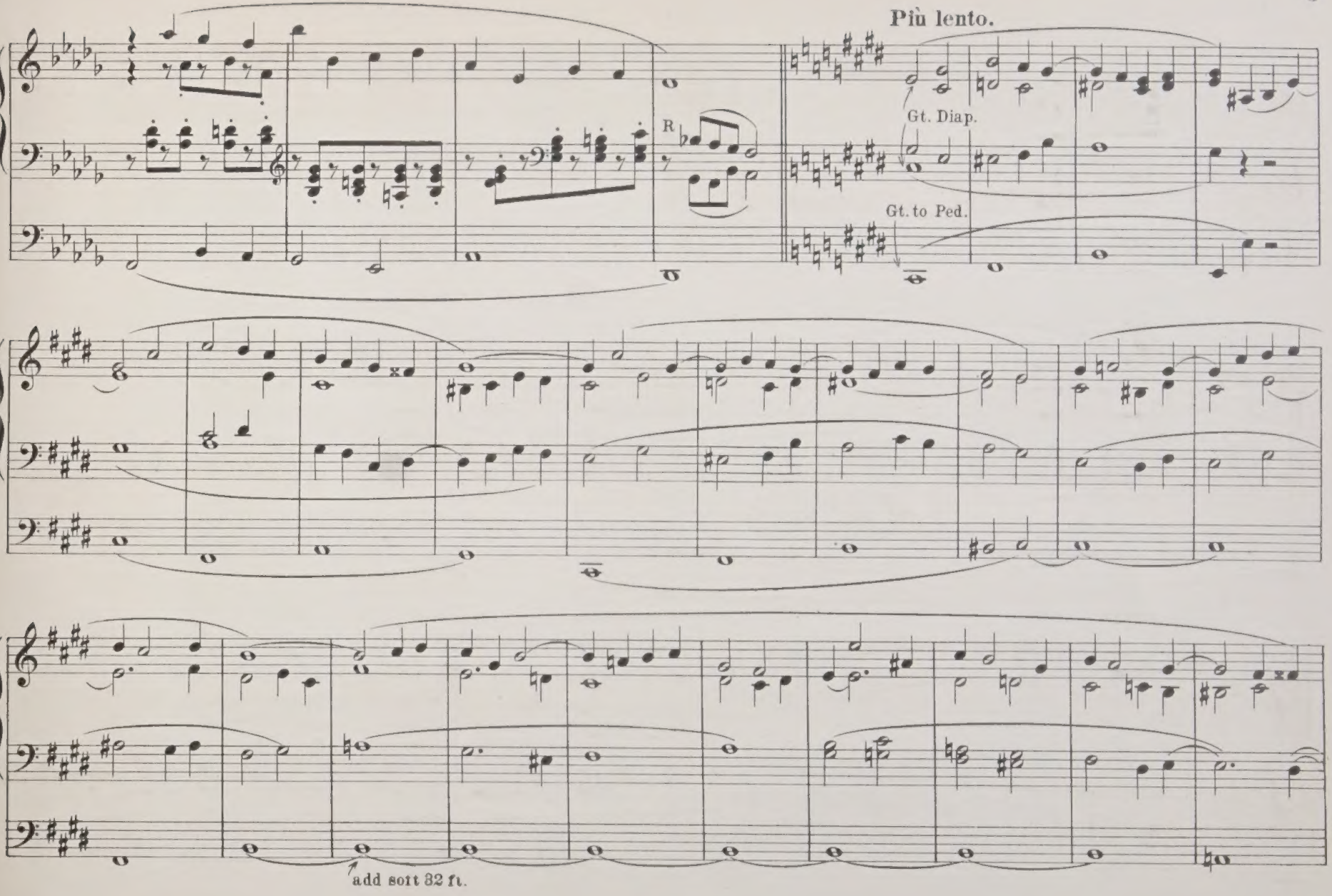
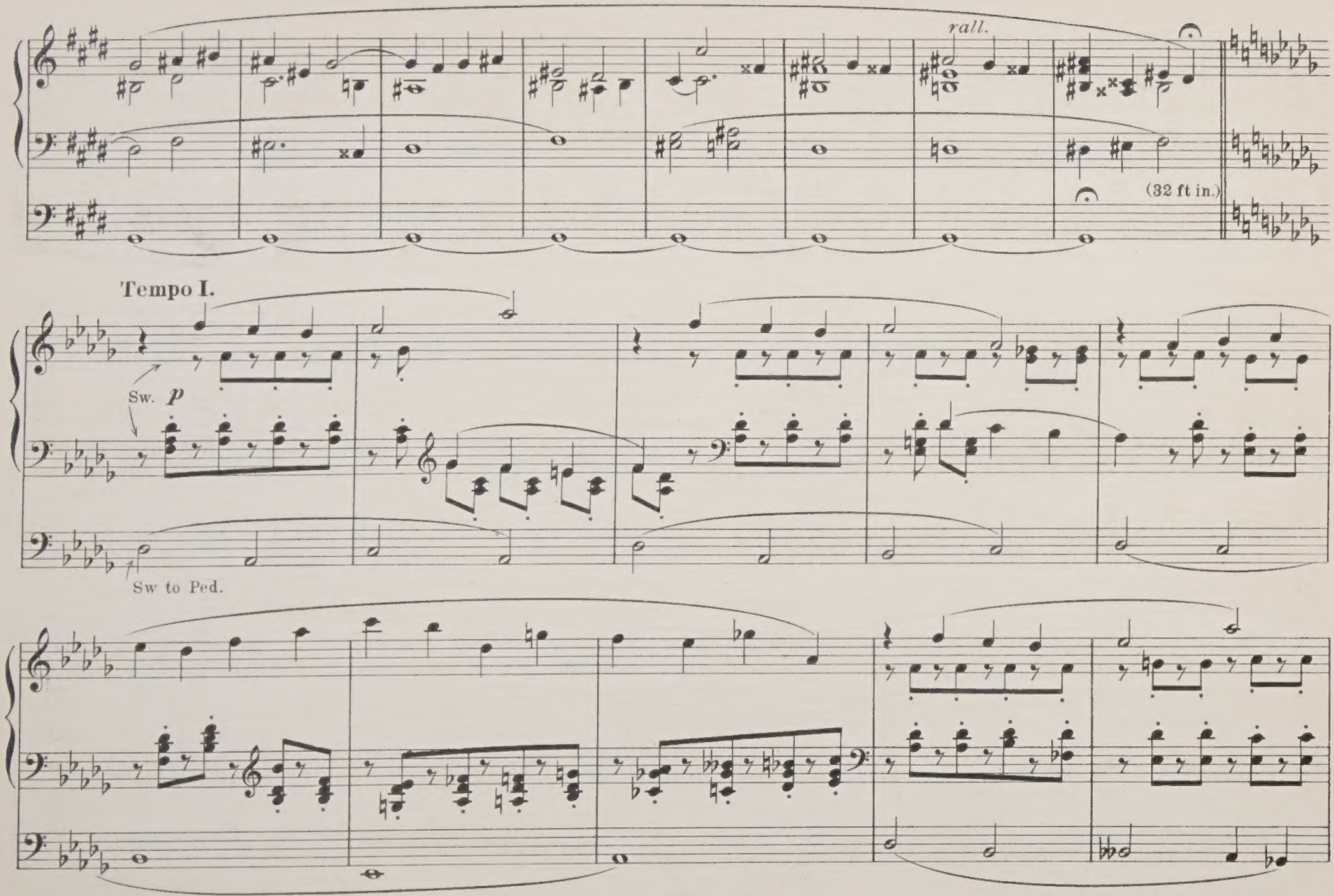
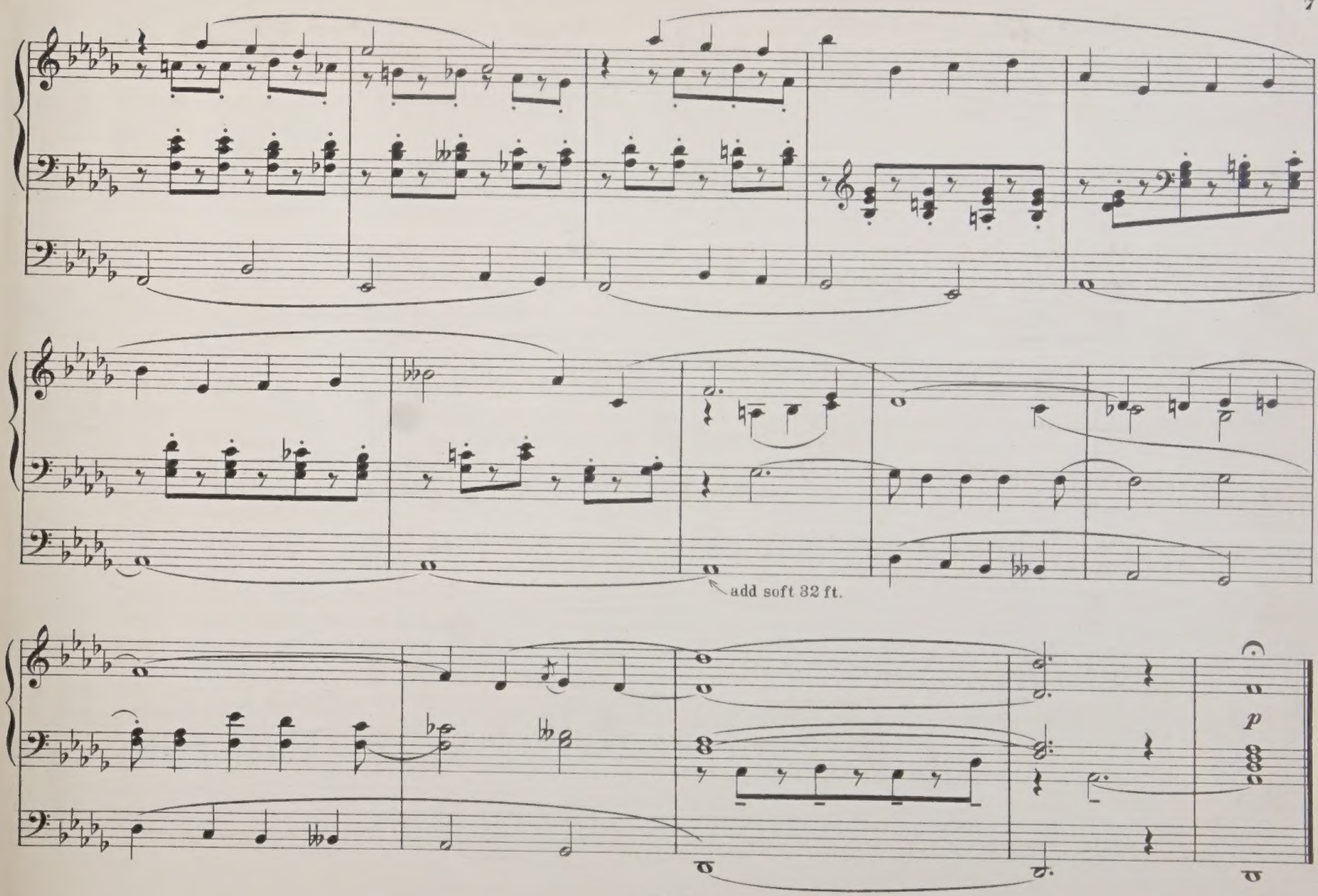

mp Gt. soft 8 ft (Coup. to Sw.)


rall.
a tempo
p
Sw. 8 ft.
Sw to Ped.


Più lento.
Gt. Diap.
Gt. to Ped.
R
add soft 32 ft.


rall.
(32 ft in.)
Tempo I.
Sw. p
Sw to Ped.


add soft 32 ft.
p

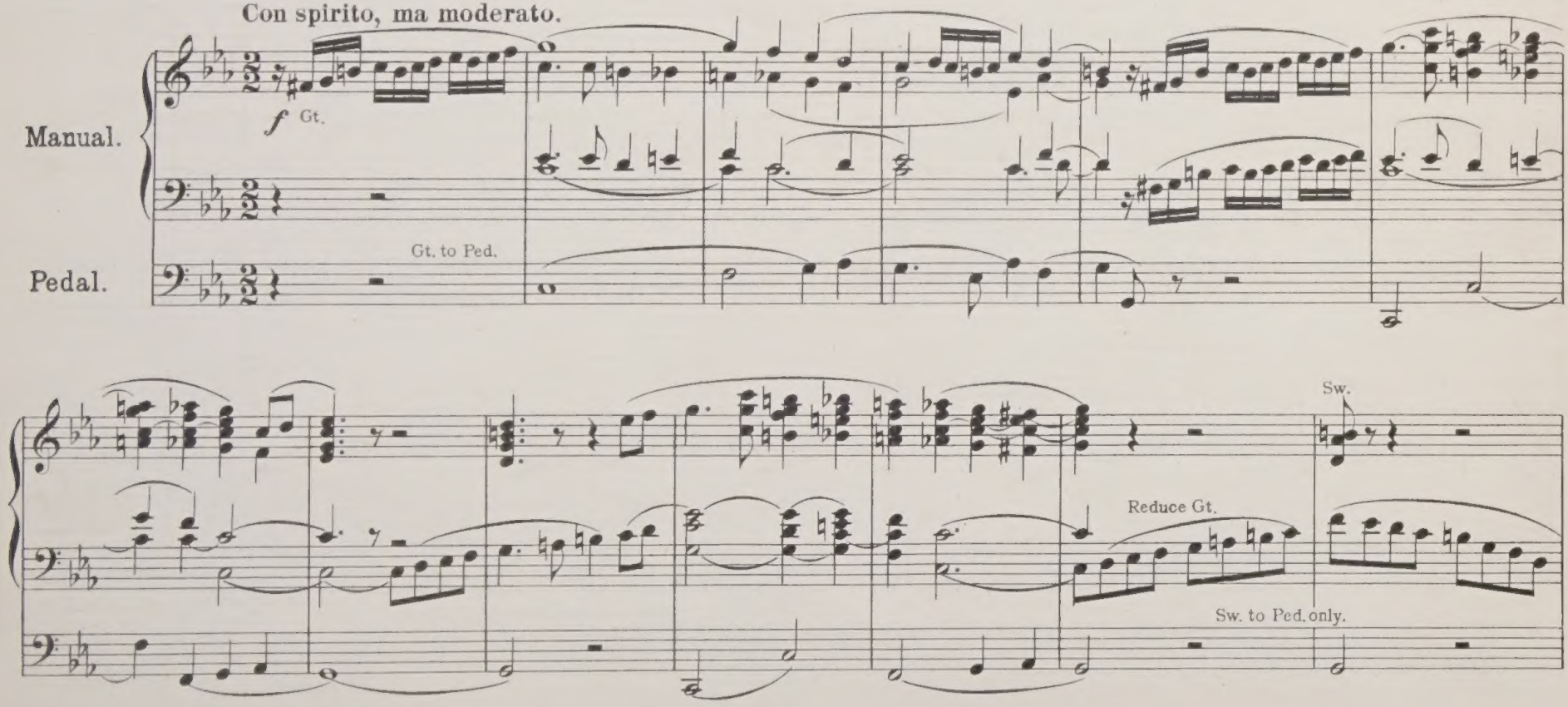
Dedicated to my esteemed friend Dr A. L. PEACE. Organist of St Georges Hall, Liverpool.

Ballade in C minor.

Programme Annotation.

This composition is constructed upon two subjects, quite distinct in charactor, but both full of great charm and power. It commences with a kind of prelude sixteen bars in length, which is used again towards the end of the movement, when it is rather implied by imitation as a kind of Coda, bringing the Ballade to an ending. The first subject, is a delightful melody in the key of C minor, with a subdued arpeggio accompaniment. After the first statement, or introduction of this subject, an episode occurs in the relative major key built entirely upon the first four bars of the first subject. The second subject of a full and dignified character, is then introduced in the key of F major. The two subjects are then freely used, and with admirable effect. The whole piece gives opportunity for bringing out the great variety obtainable on a fine Organ.

Ed. E. Harper.
MUS. D., T. C. D.



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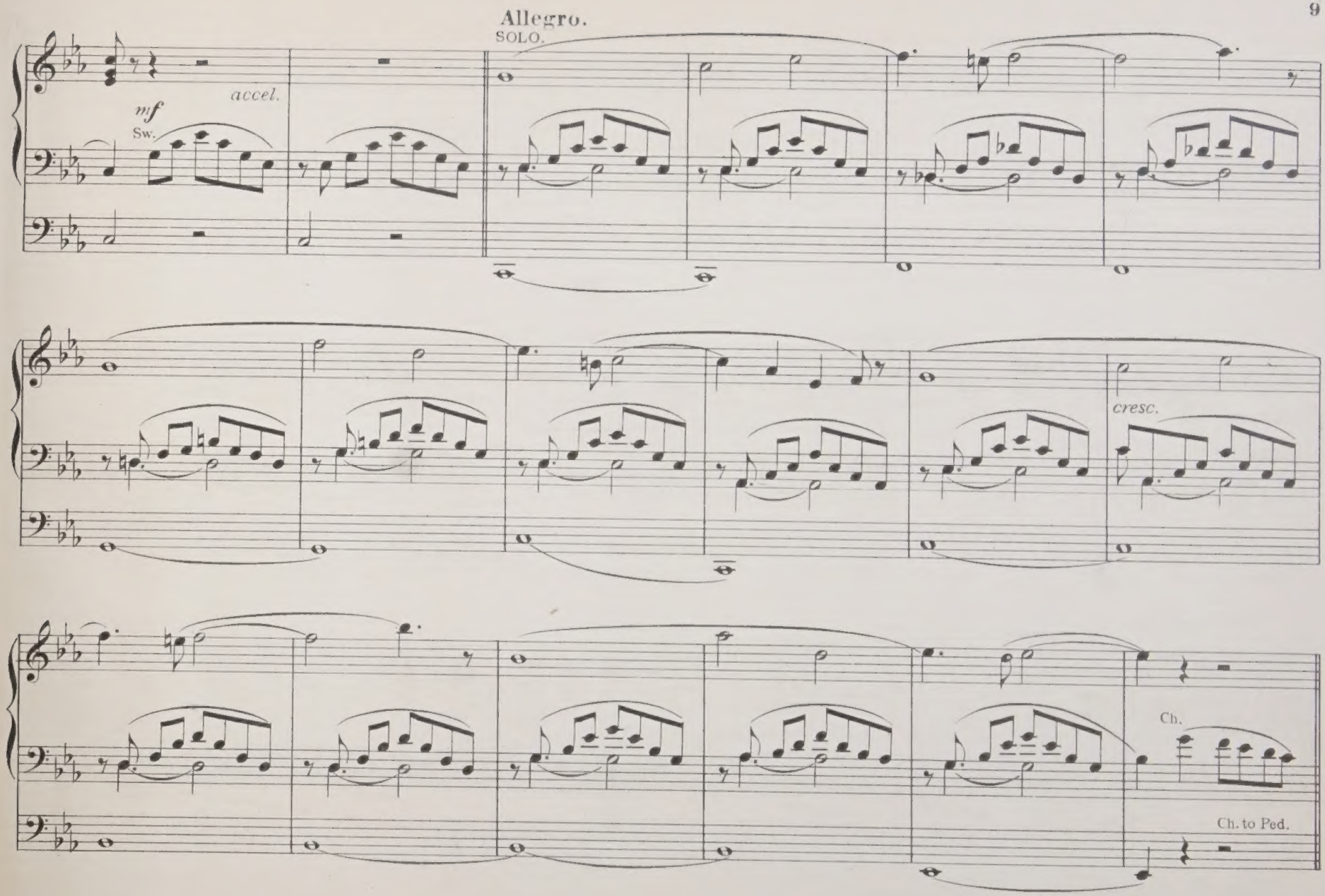
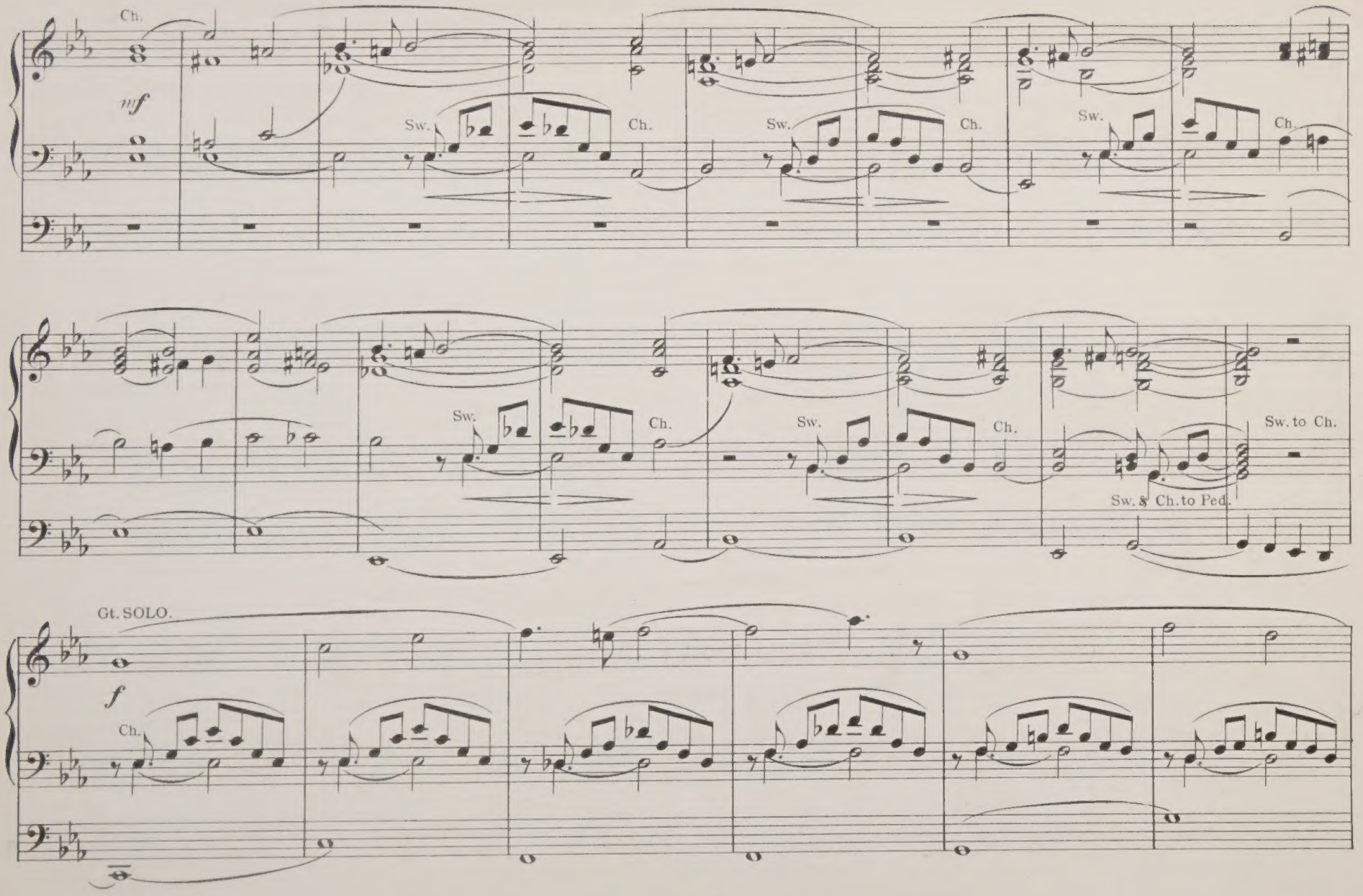
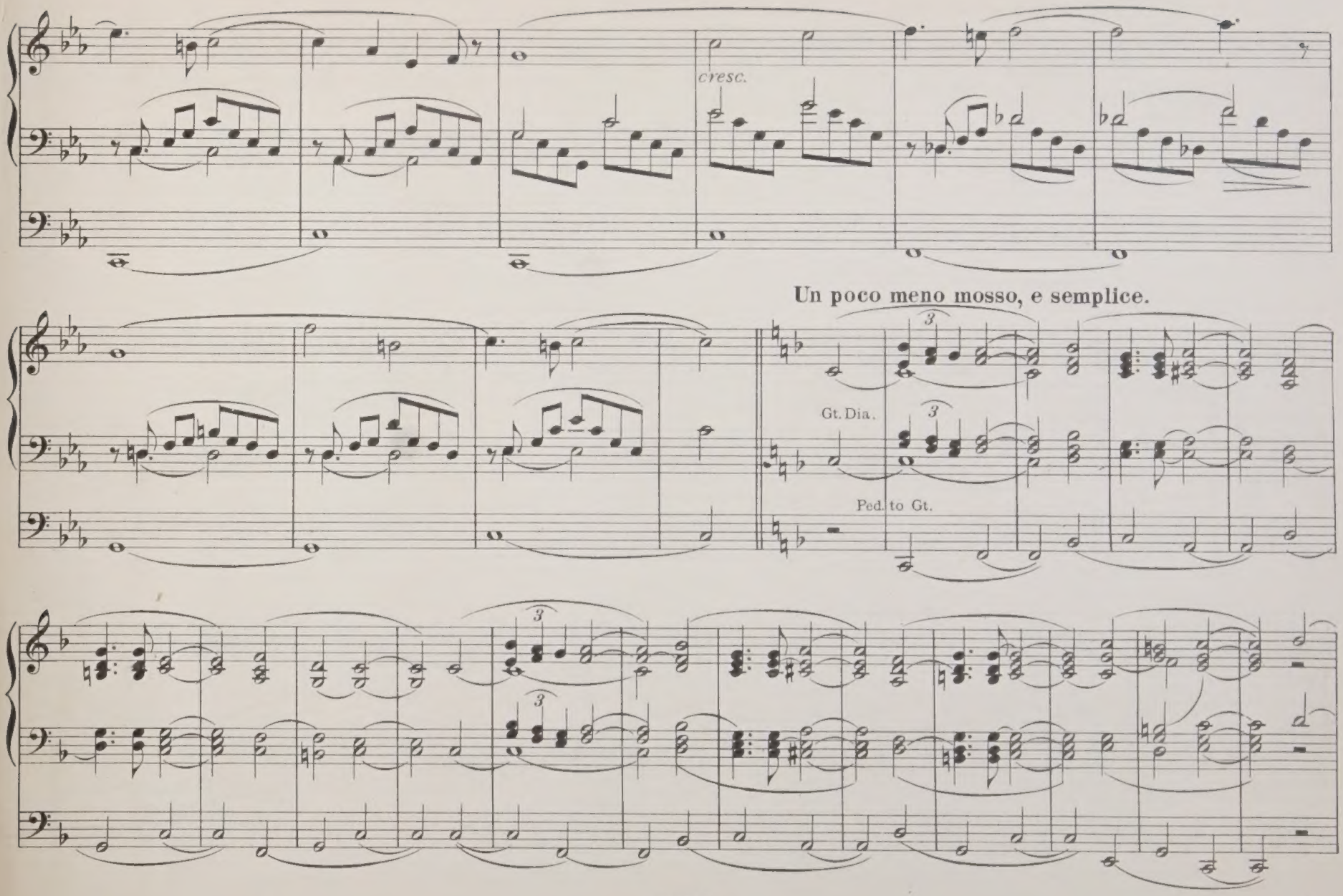
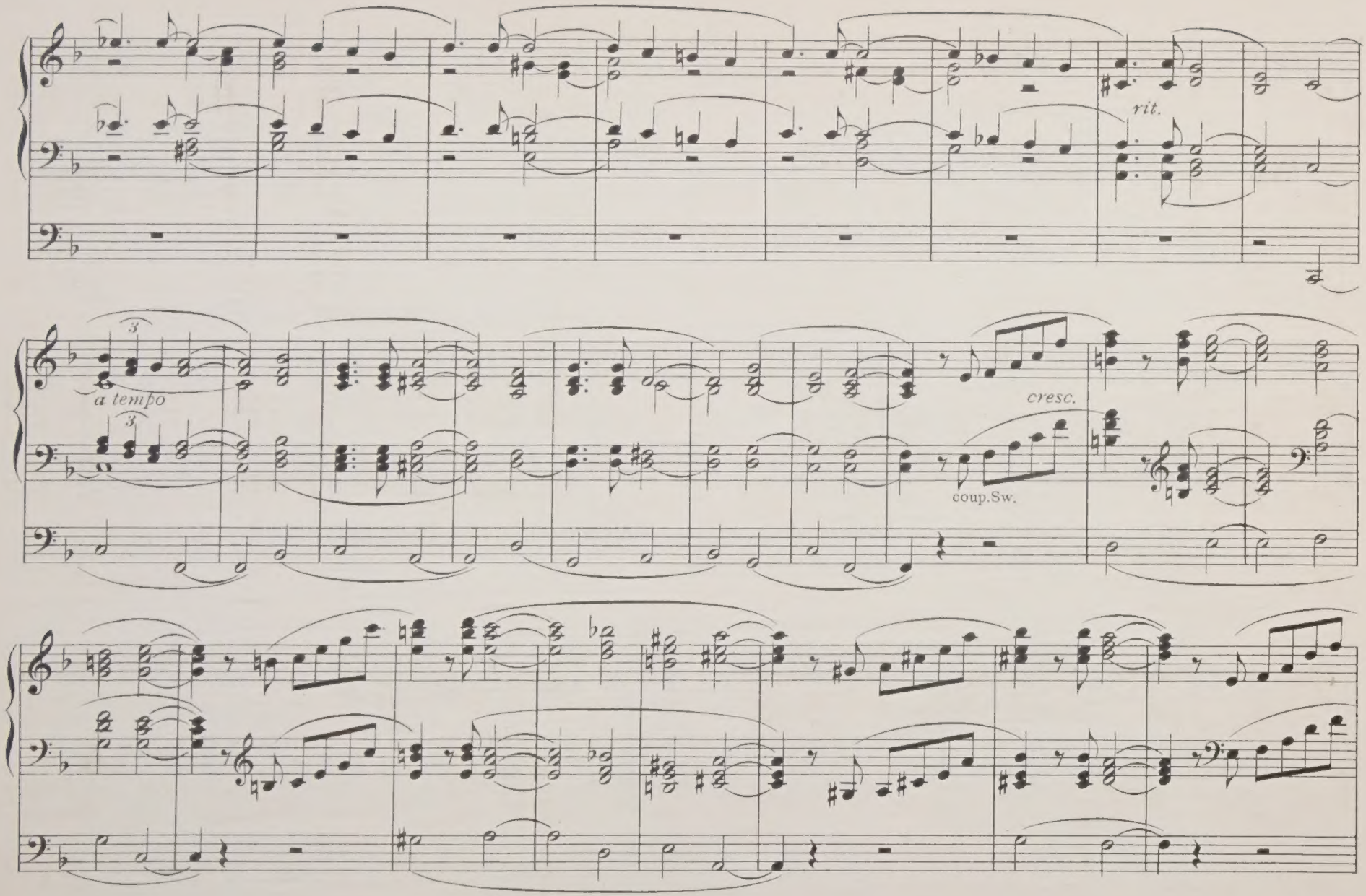
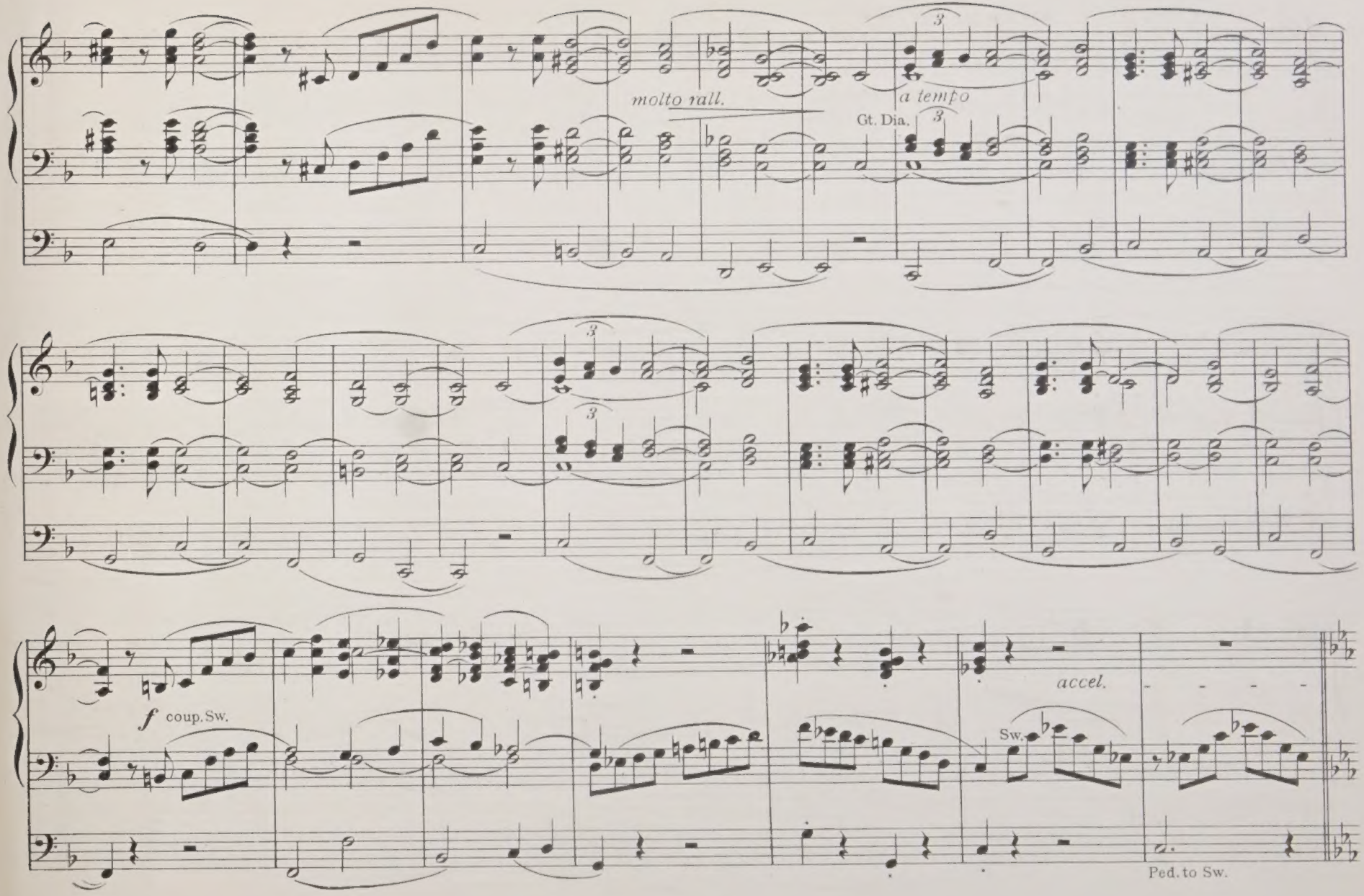
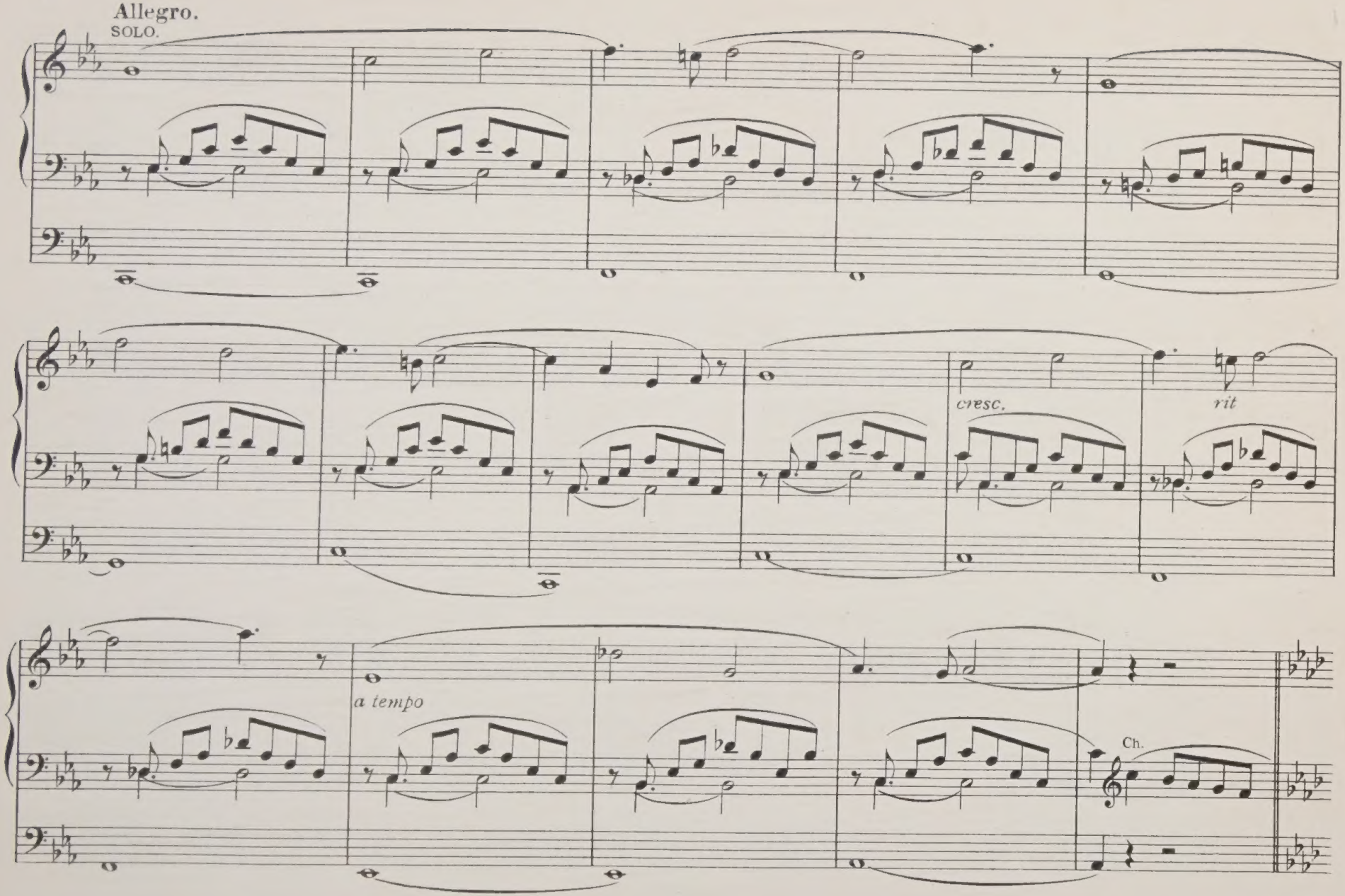

Allegro.
SOLO.
accel.
mf
Sw.
cresc.
Ch.
Ch. to Ped.

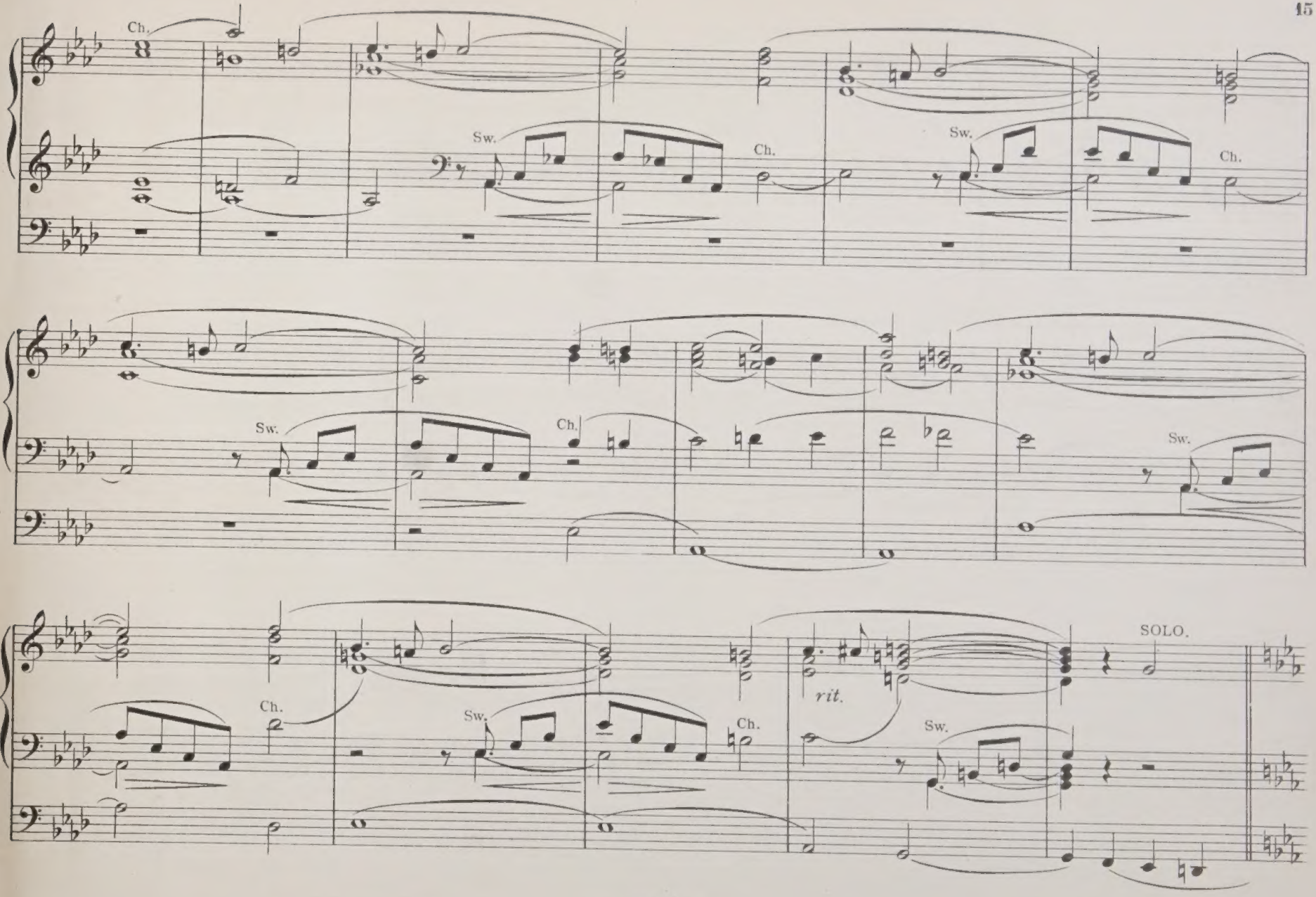

Ch.
mf
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw. to Ch.
Sw. & Ch. to Ped.
Gt. SOLO.
f
Ch.

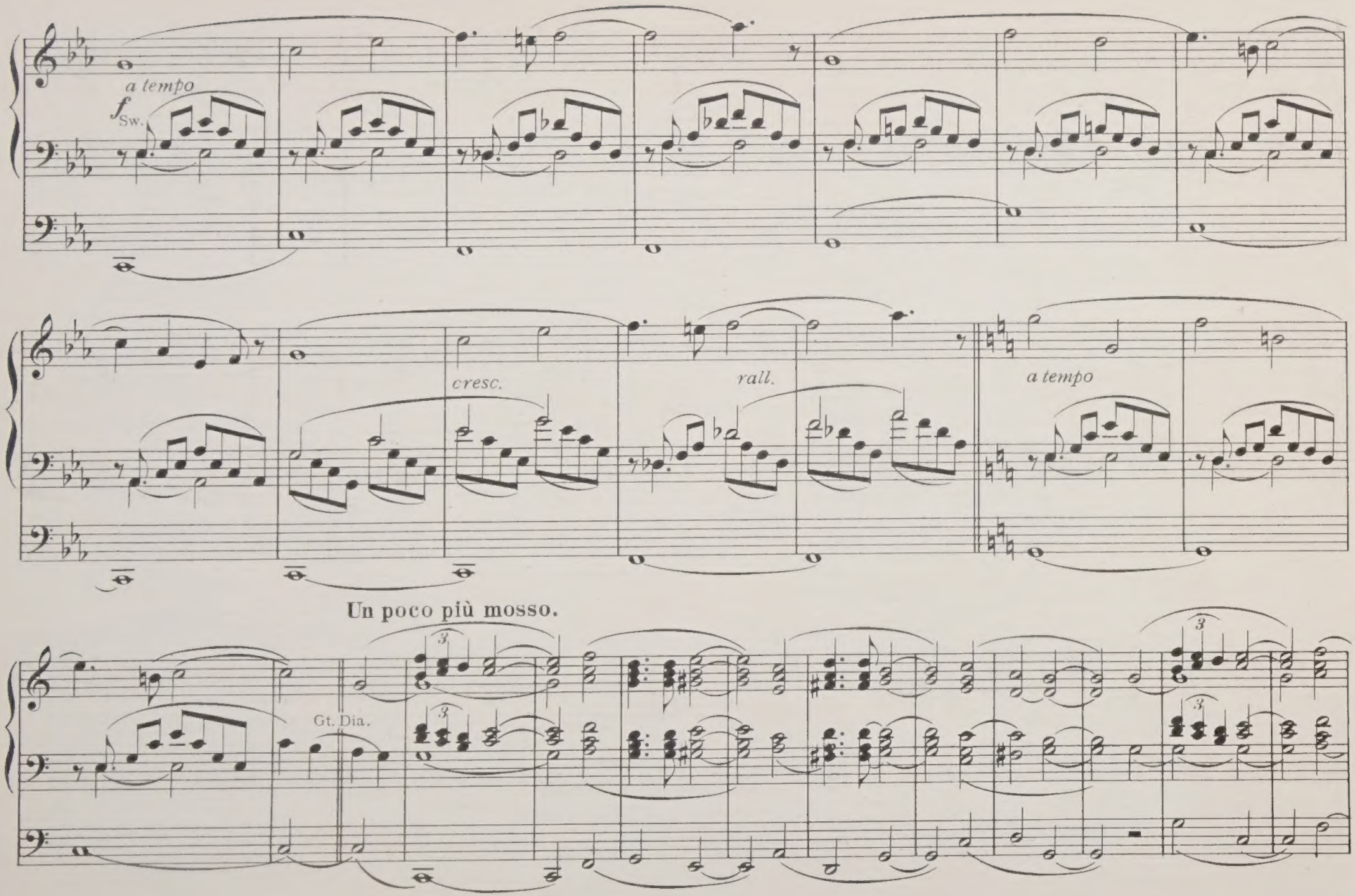

cresc.
Un poco meno mosso, e semplice.
Gt. Dia.
Ped. to Gt.

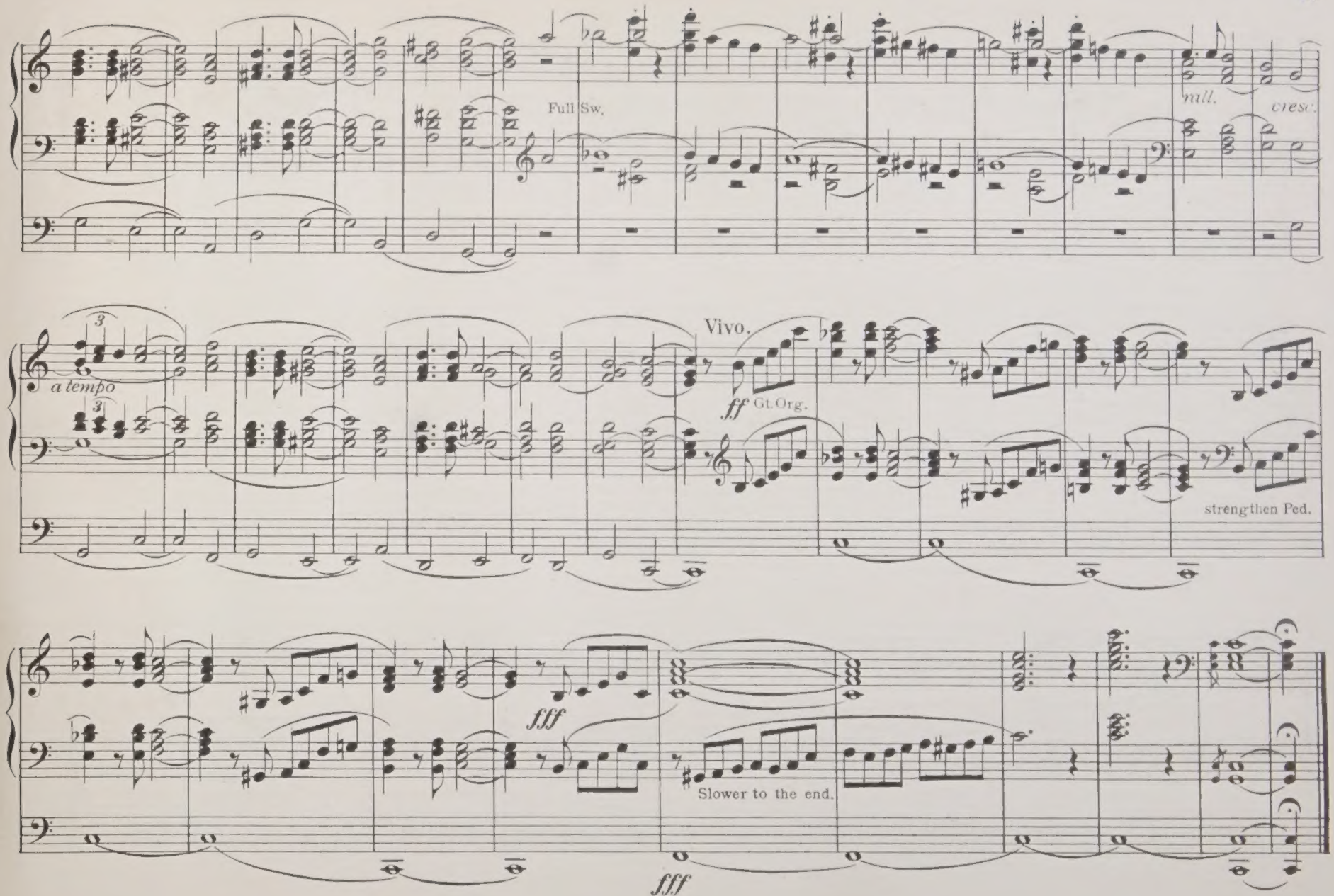

rit.
a tempo
cresc.
coup.Sw.


molto rall.
a tempo
Gt. Dia.
f coup. Sw.
accel.
Sw.
Ped. to Sw.


Allegro.
SOLO.
cresc.
rit
a tempo
Ch.


Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
rit.
Sw.
SOLO.


a tempo
f
Sw.
cresc.
rall.
a tempo
Un poco più mosso.
Gt. Dia.

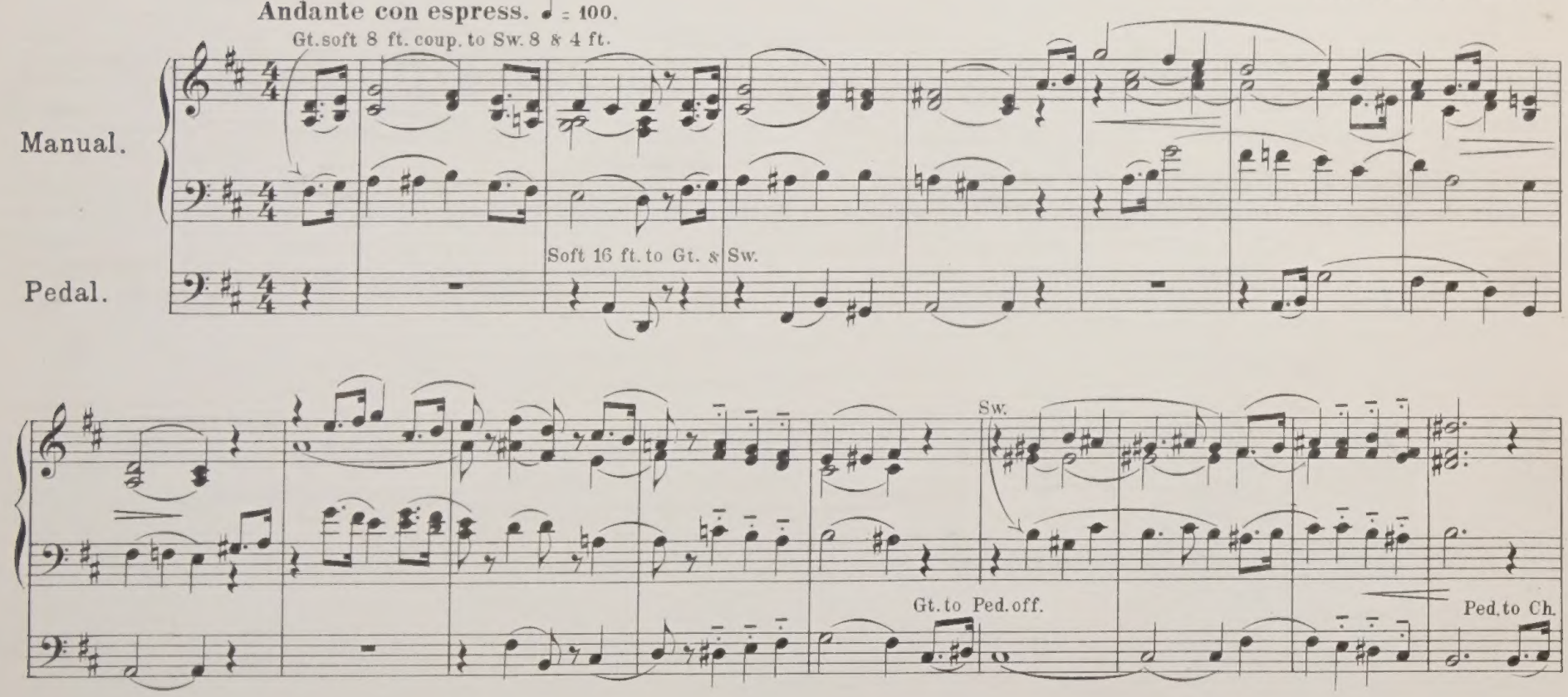

Full Sw.
rall.
cresc.
a tempo
Vivo.
ff Gt. Org.
strengthen Ped.
fff
Slower to the end.
fff

Andante con espress in D major.

Programme Annotation.

A graceful movement of a quiet nature, with good opportunities for excellent registering. The recurrence of the principal subject after short episodes, has a very good effect.

ARTHUR W. MARCHANT.
MUS. D. OXON. F. R.C.O.



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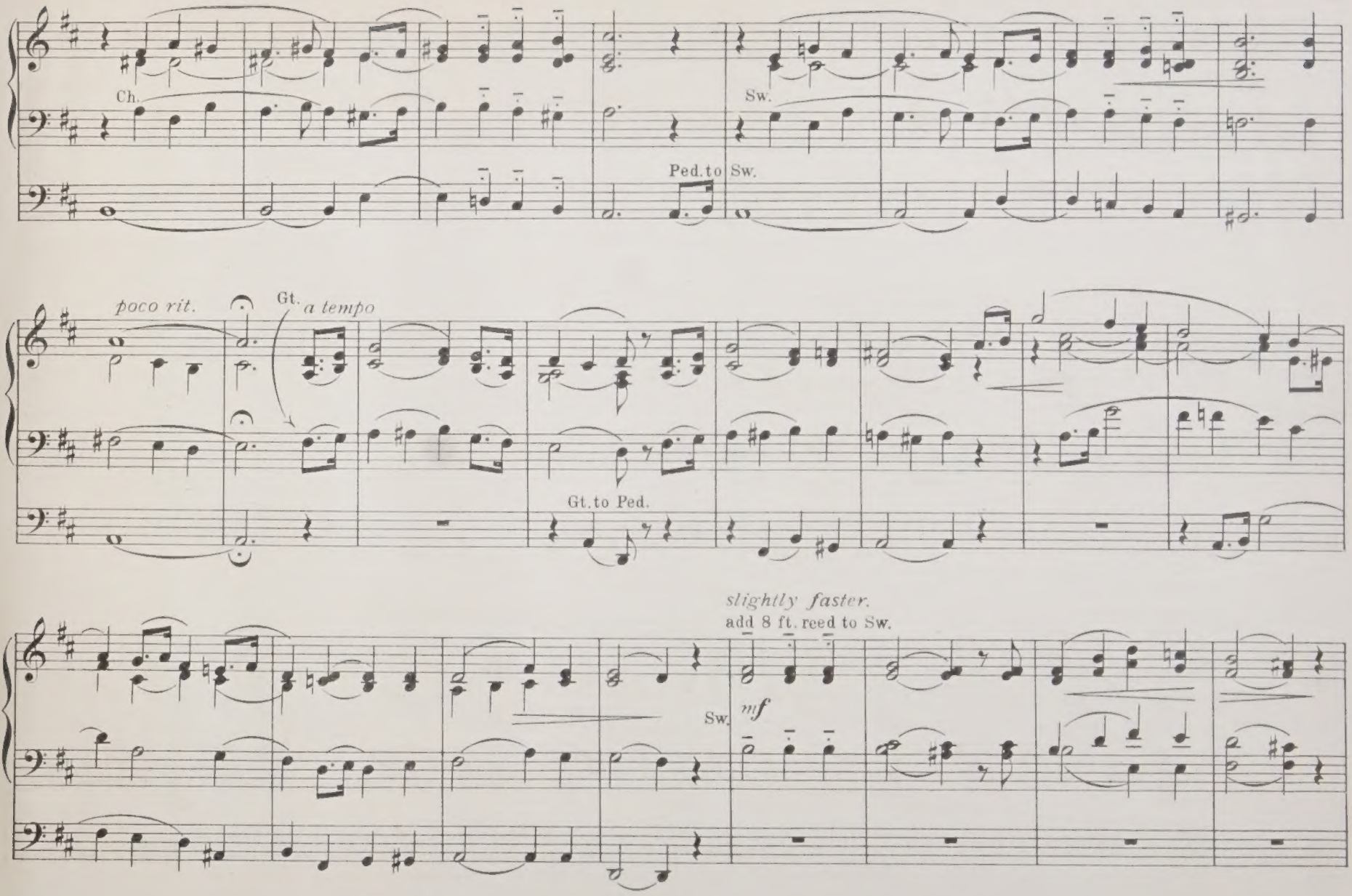
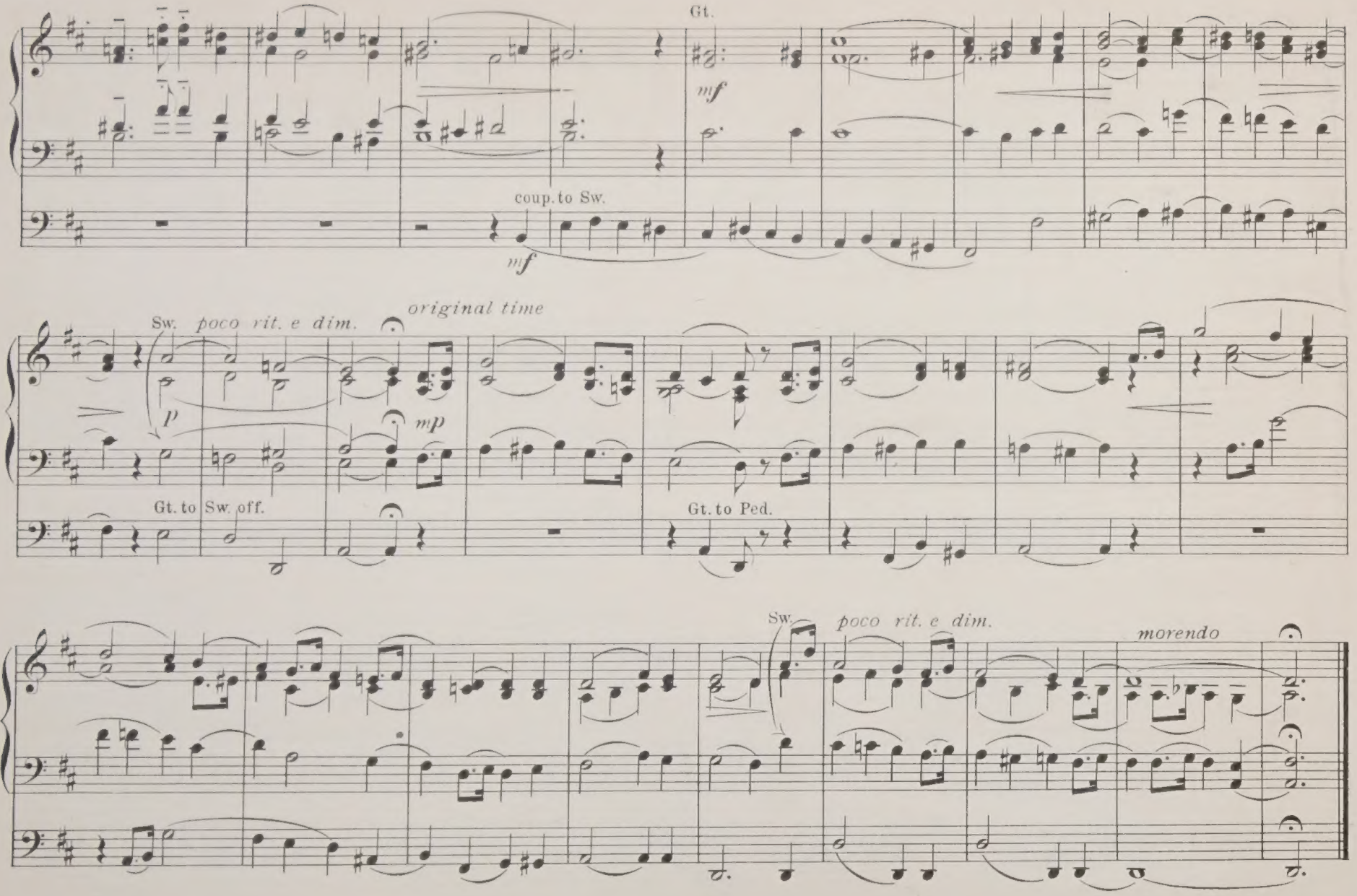

Ch.
Sw.
Ped.to Sw.
poco rit.
Gt.
a tempo
Gt.to Ped.
slightly faster.
add 8 ft. reed to Sw.
Sw.
mf


Gt.
mf
coup. to Sw.
mf
Sw.
poco rit. e dim.
original time
p
mp
Gt. to Sw. off.
Gt. to Ped.
Sw.
poco rit. e dim.
morendo

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Book XXII. Jan. 1st, 1905.

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67	Andante sostenuto	Alan Gray
68	Short Piece in D major ...	Alan Gray

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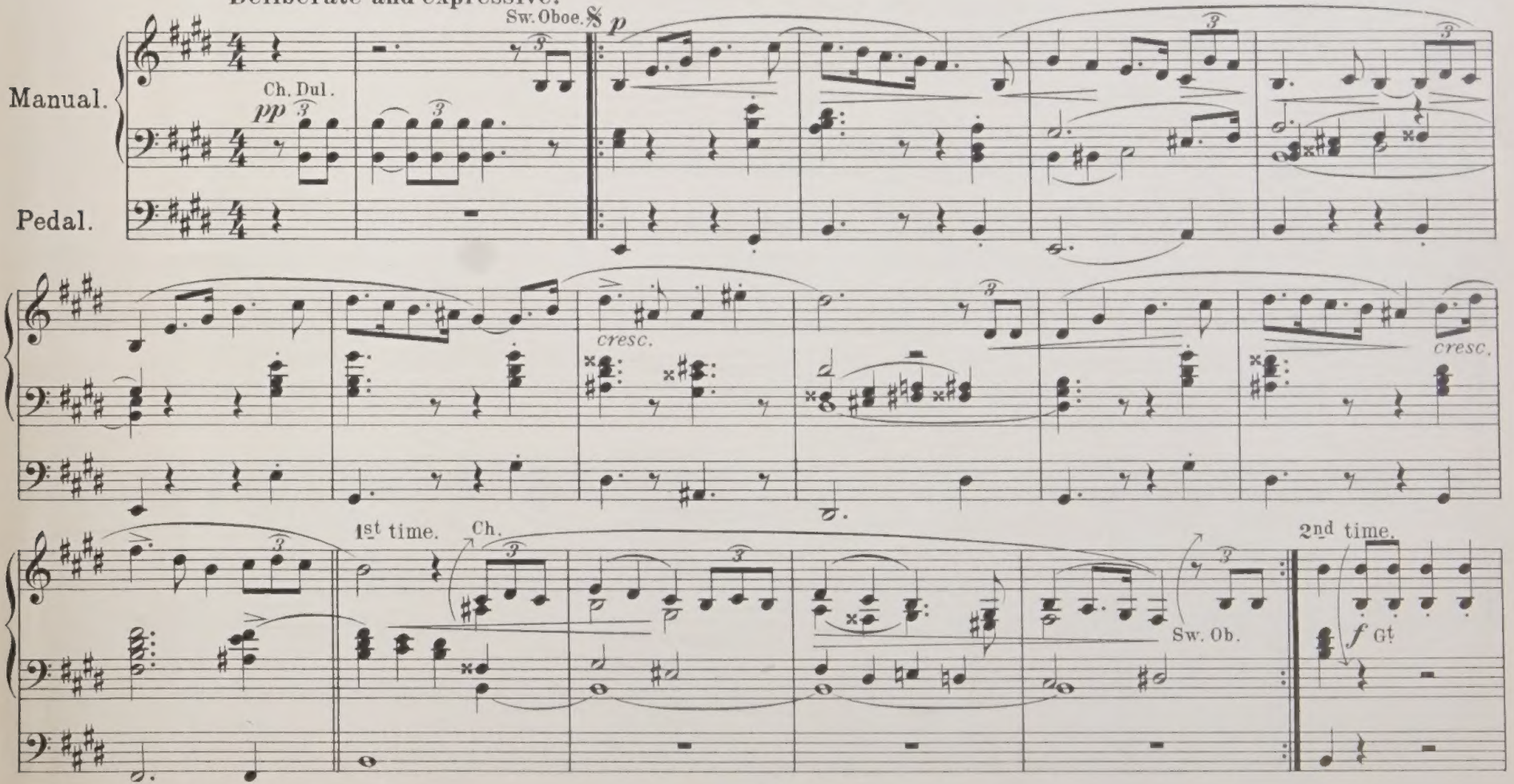
Nº 65.
Maestoso Moderato.

Programme Annotation.

"Maestoso Moderato" in E major, a well written movement, martial in character. It commences *pp* with reiterated notes in the left hand, introducing a suave melody for a soft Reed or Solo stop for the right hand. An impressive episode in the key of the piece is then brought out on the Great Organ after which the original subject is repeated. The middle Section of the work is a plaintive Duet, with an accompaniment similar in character to that at the commencement of the movement, written in the unusual key of the Subdominant minor. After this Section the first part is repeated practically without any alteration, ending with a Coda constructed upon the first two bars of the subject.

Edmondstoune Duncan.

Deliberate and expressive.



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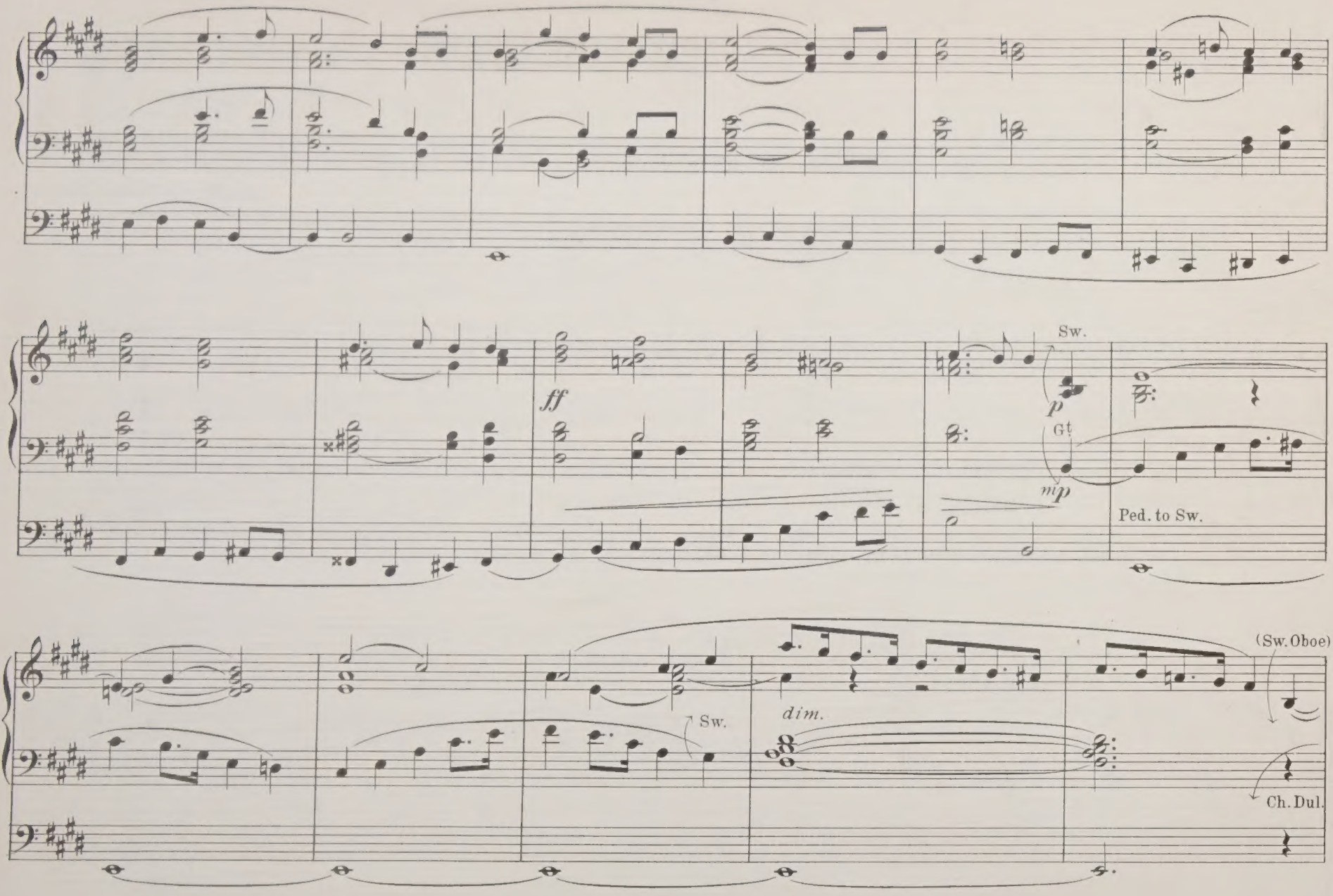
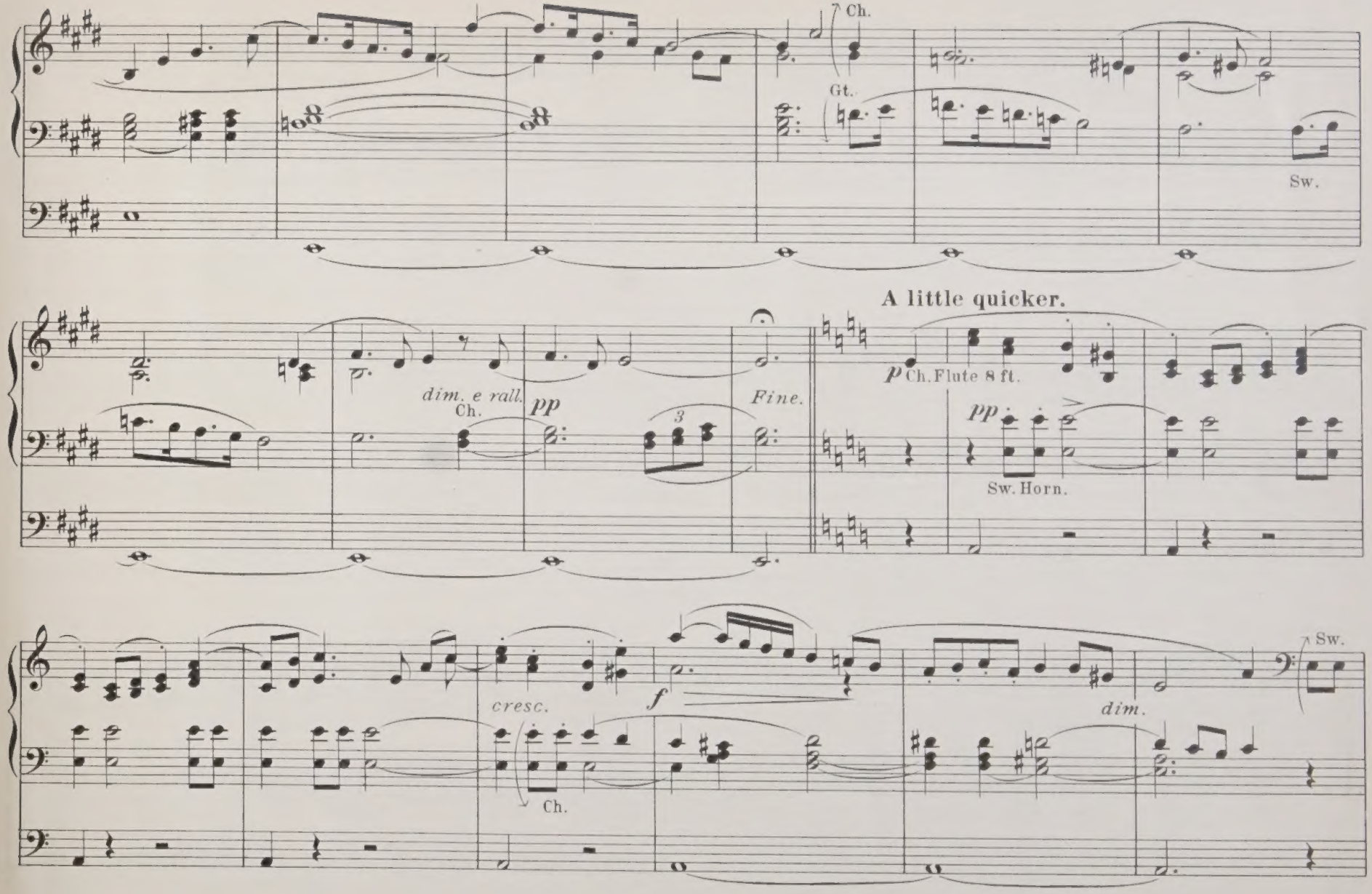
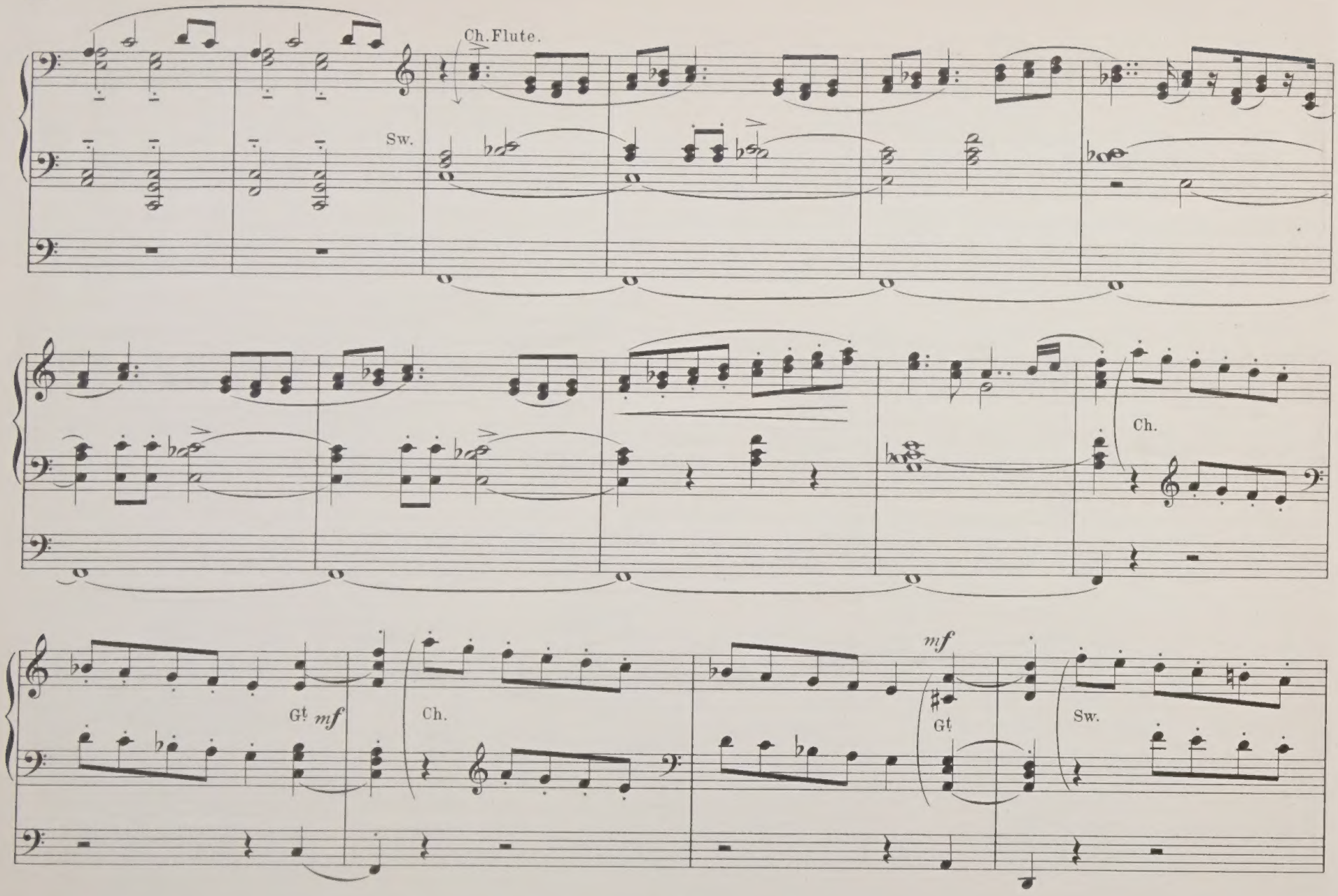
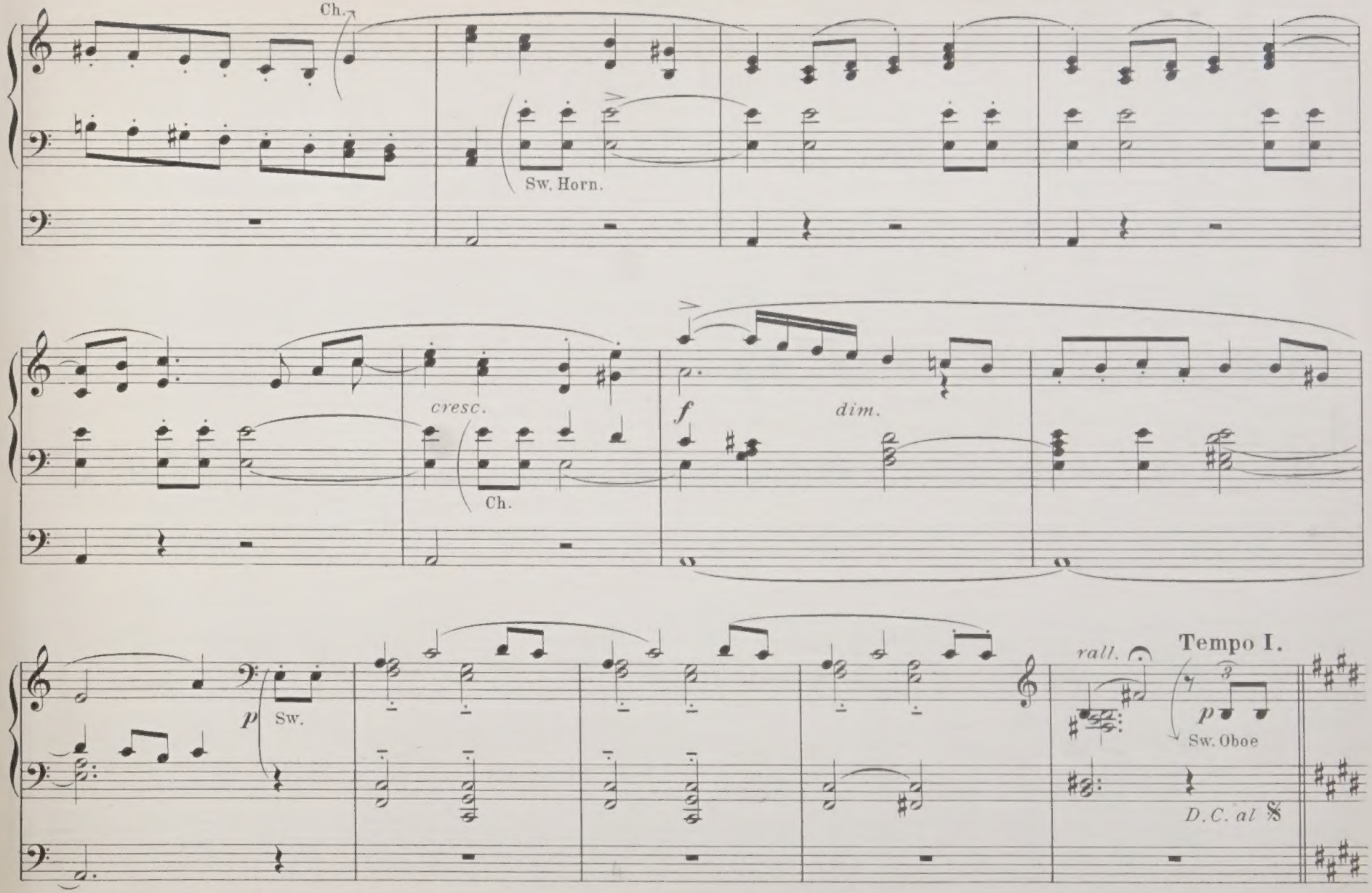

ff
Sw.
p
Gt.
mp
Ped. to Sw.
(Sw. Oboe)
Sw.
dim.
Ch. Dul.


Ch.
Gt.
Sw.
A little quicker.
dim. e rall.
Ch.
pp
Fine.
p Ch. Flute 8 ft.
pp
Sw. Horn.
cresc.
f
Ch.
dim.
Sw.


Ch. Flute.
Sw.
Ch.
Gt mf
Ch.
mf
Gt
Sw.


Ch.
Sw. Horn.
cresc.
Ch.
f
dim.
p
Sw.
rall.
Tempo I.
p
Sw. Oboe
D.C. al 𝄋

Prepare:
Gt. 8 ft. *mf*
Sw. 8 ft. *p*
Ch. Flute 8 ft.
Ped. Soft 16 ft. & 8 ft.

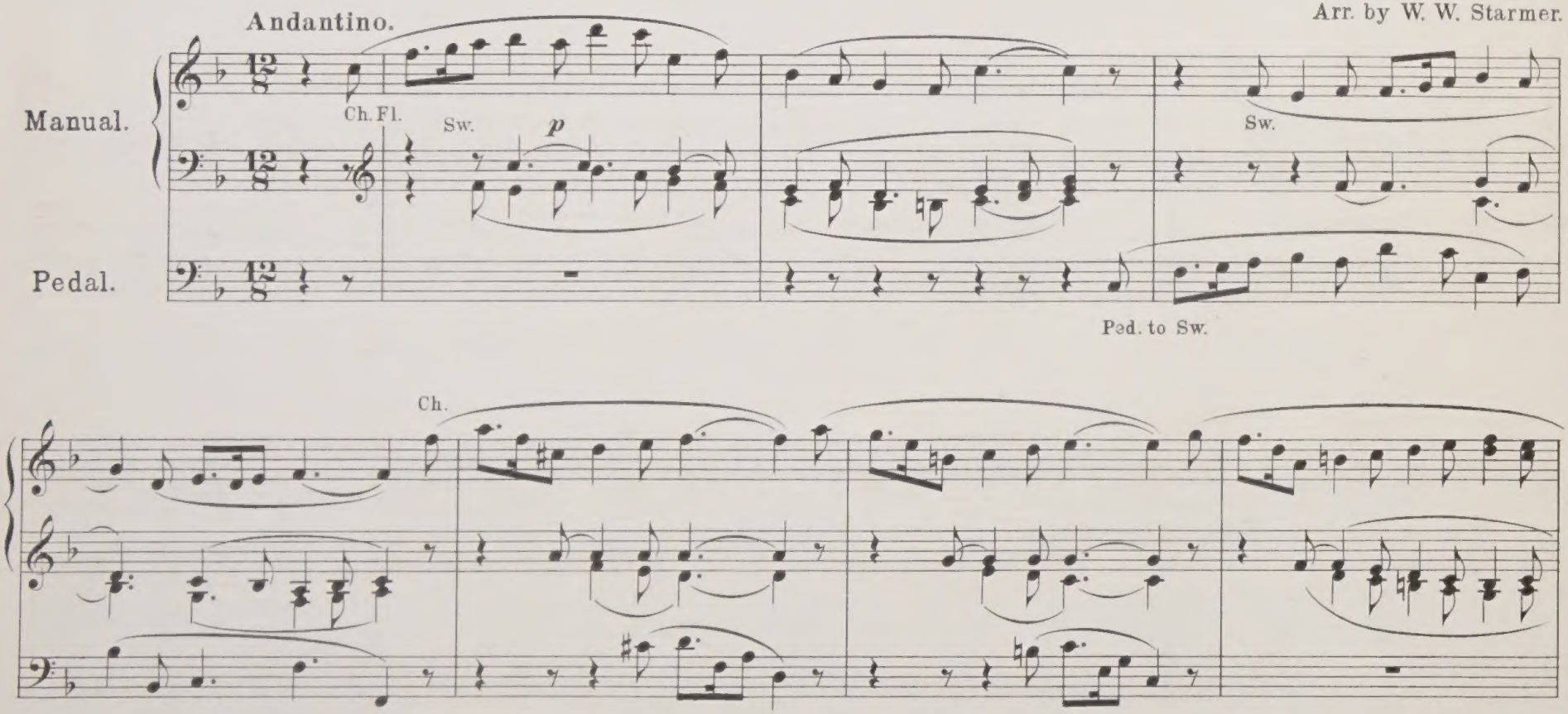
No. 66.

Siciliano.

Programme Annotation.

A delightful example, well arranged, of one of the very foremost Italian composers, one whose works have never become known as they deserve to be, and whose influence has never been suspected: happily these works are now being sought after.
This Siciliano is as quaint and as chaste a composition as could be met with, both in point of construction as well as in beauty of melody, such a gem will speak for itself.

Dom. Scarlatti.
Arr. by W. W. Starmer.



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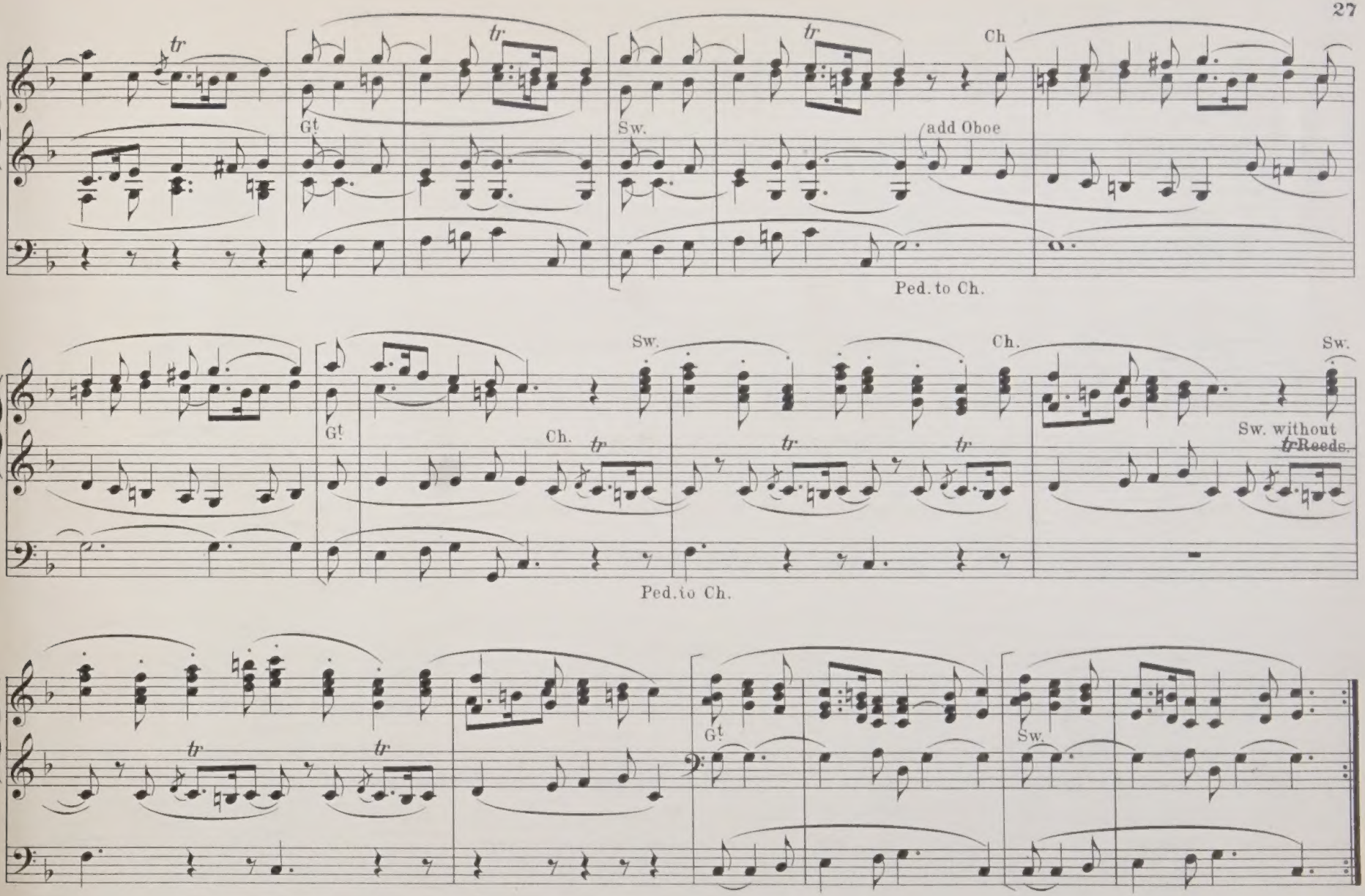
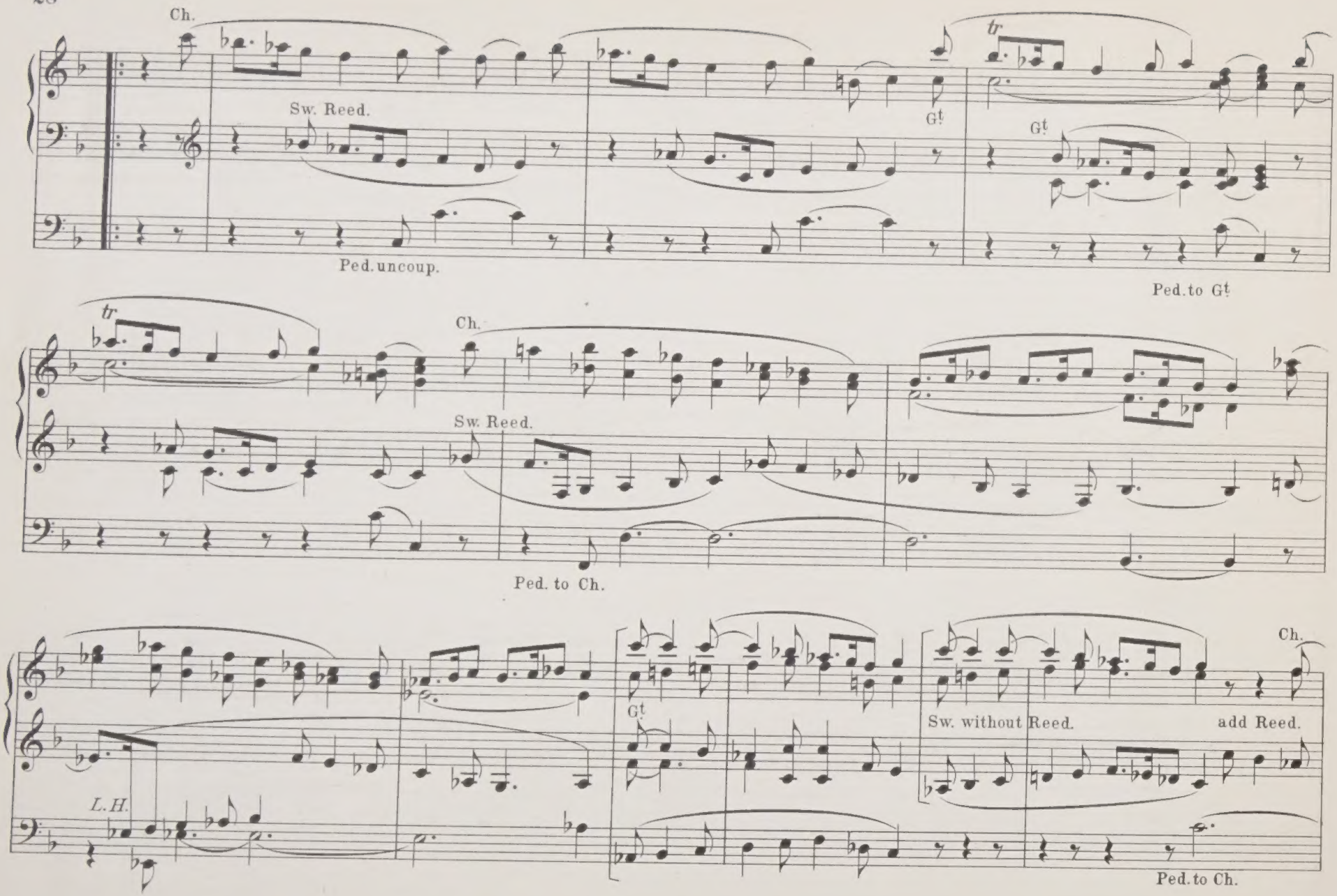
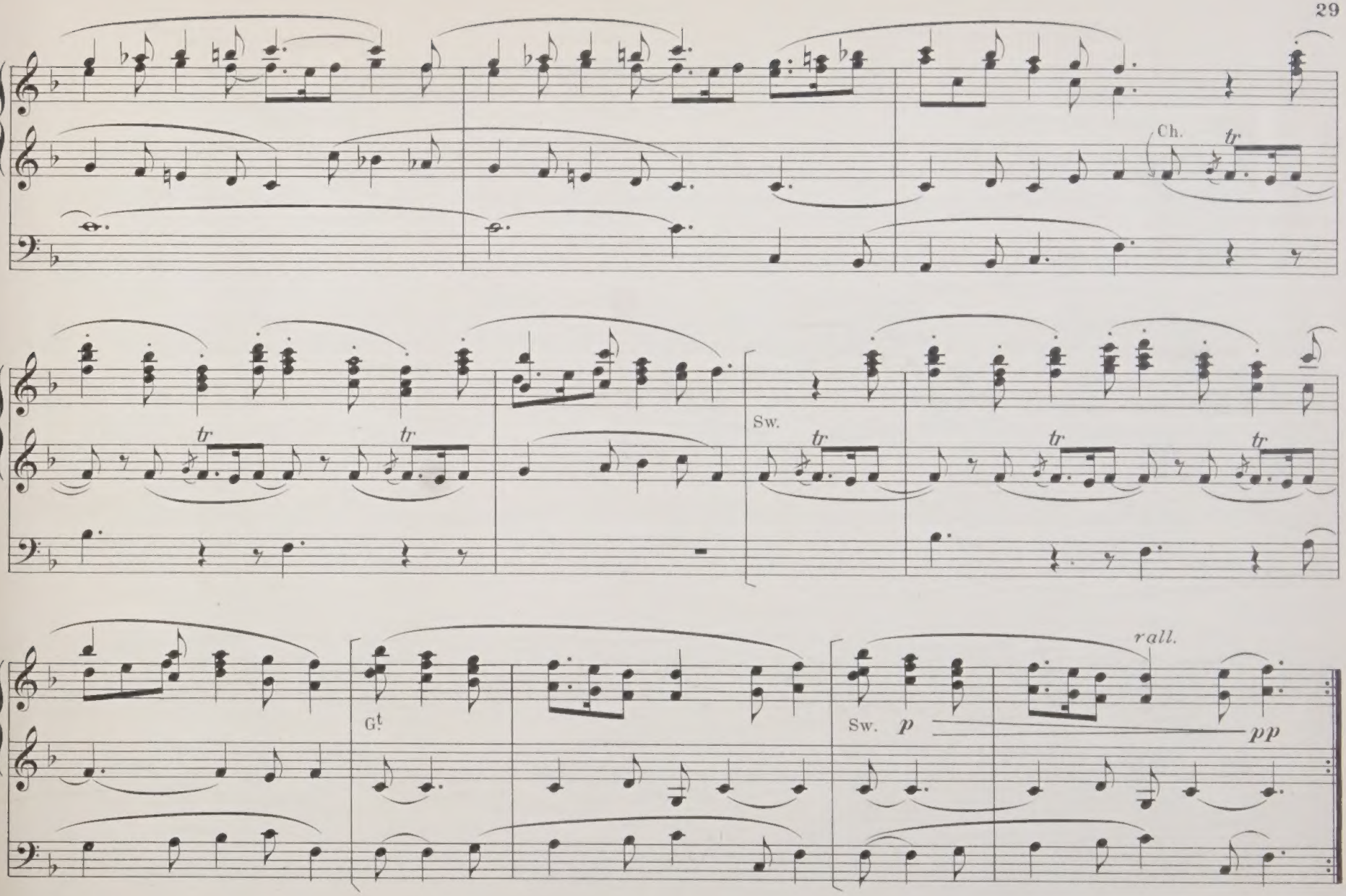

Gt.
Sw.
Ch
add Oboe
Ped. to Ch.
Gt.
Ch.
Sw.
Ch.
Sw.
Sw. without tr Reeds.
Ped. to Ch.
Gt.
Sw.


Ch.
Sw. Reed.
Ped. uncoup.
Gt
tr
Gt
Ped. to Gt
tr
Ch.
Sw. Reed.
Ped. to Ch.
L.H.
Gt
Sw. without Reed.
add Reed.
Ch.
Ped. to Ch.

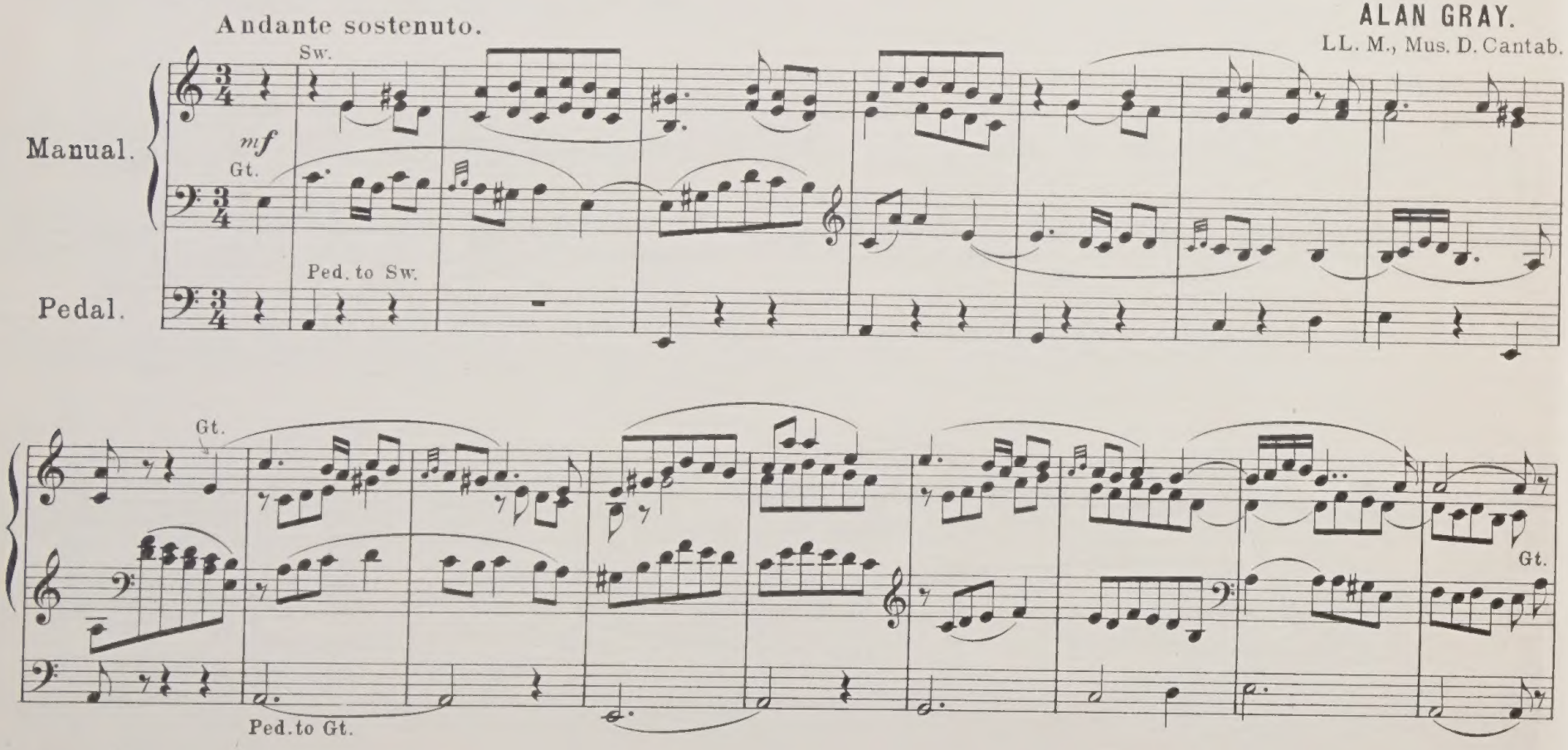

Ch.
tr
Sw.
G.t
Sw.
p
rall.
pp

No. 67.
Andante Sostenuto.

Programme Annotation.

A dainty movement in A minor. The first subject, a Tenor Solo, is given out on the Great organ (with a smooth accompaniment for the Swell organ) and at once repeated in the Treble, with a varied accompaniment written below.
An excellent second subject is then introduced in the relative major key and is used freely as a subject for imitation in this part of the movement, until the first subject is again brought into notice; from this point to the end the two subjects are intermixed with the happiest effect.

ALAN GRAY.
LL. M., Mus. D. Cantab.



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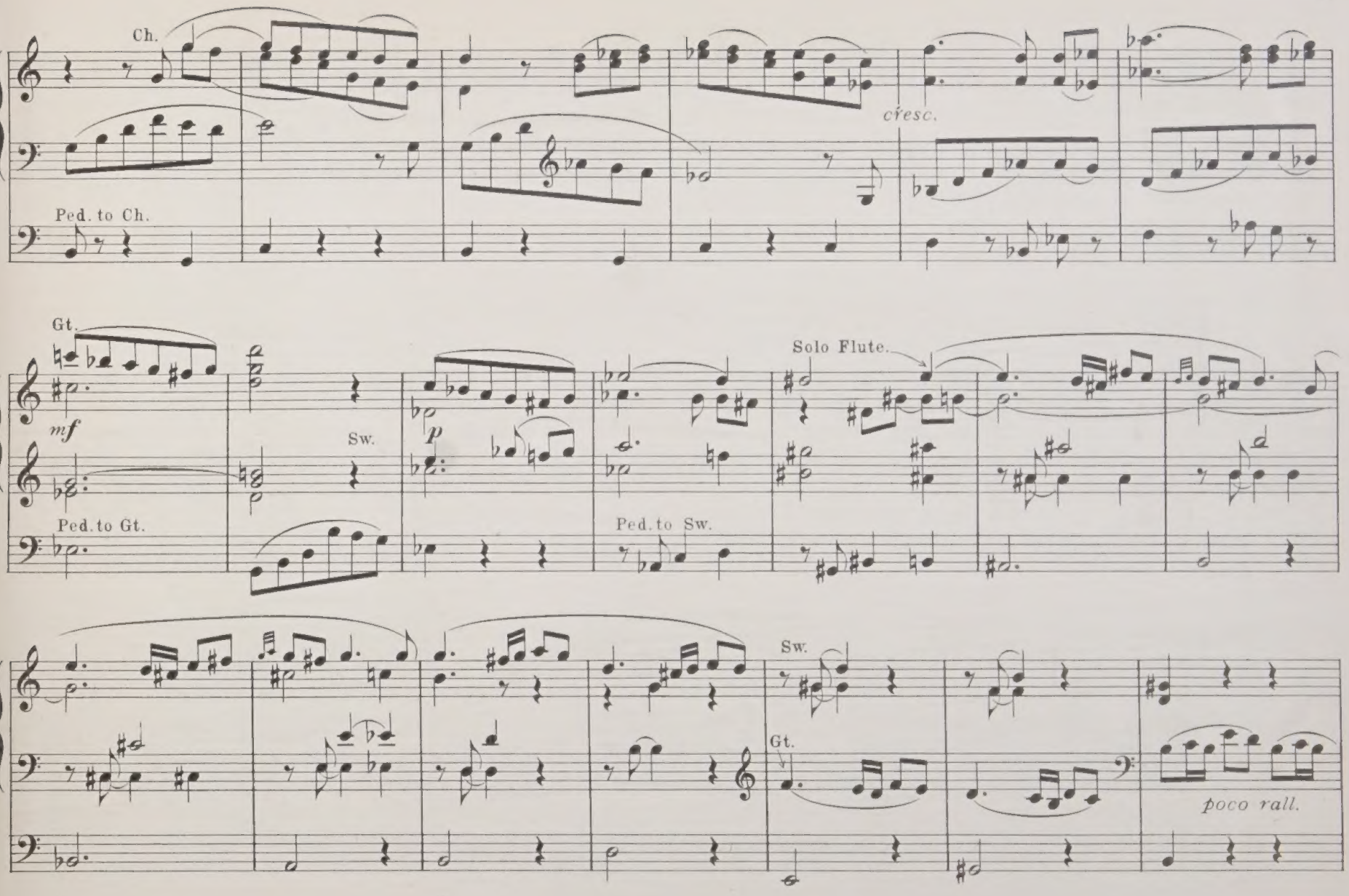
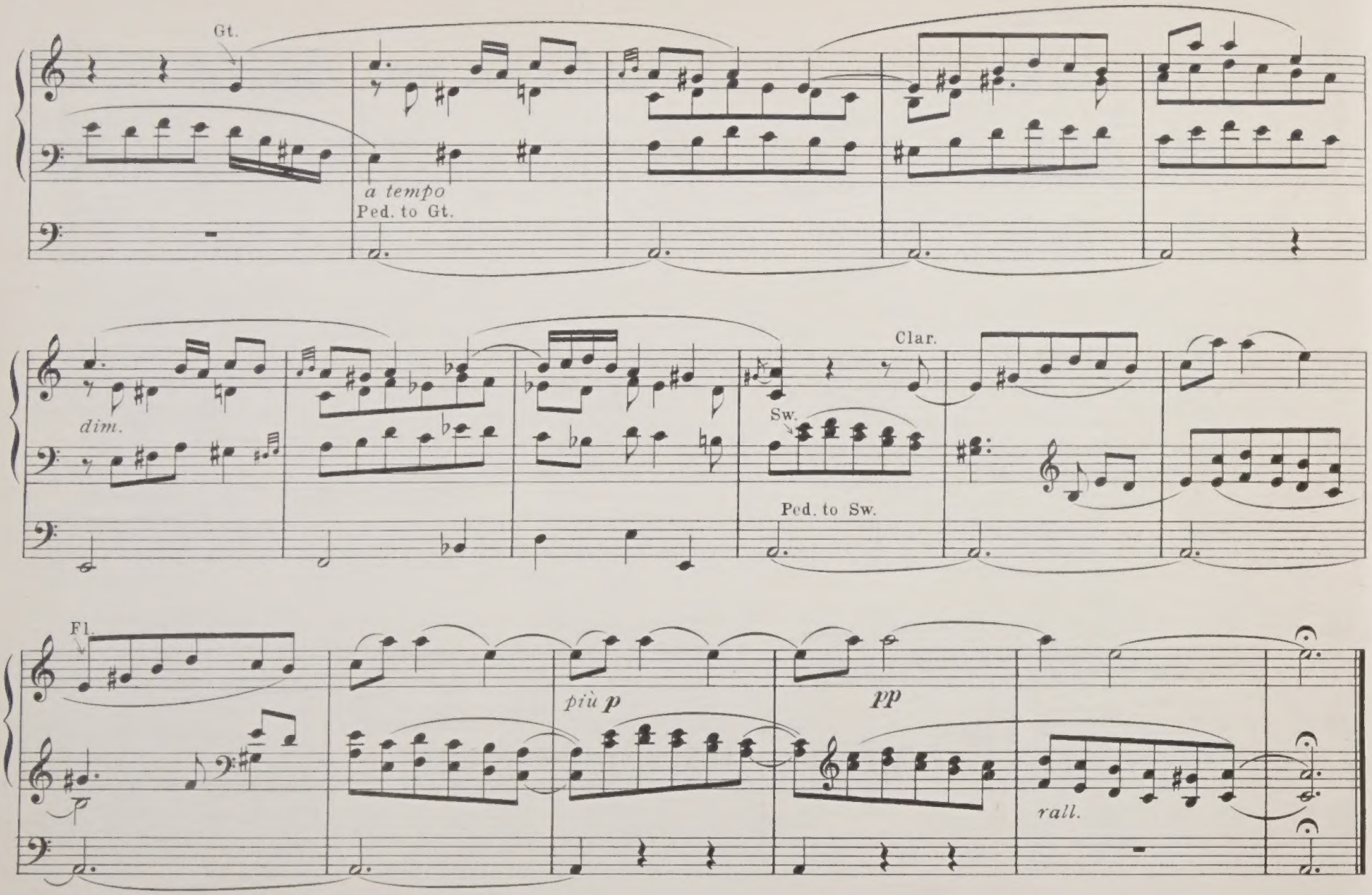

Ch.
Ped. to Ch.
cresc.
Gt.
mf
Ped. to Gt.
Sw.
p
Ped. to Sw.
Solo Flute.
Sw.
Gt.
poco rall.


Gt.
a tempo
Ped. to Gt.
dim.
Clar.
Sw.
Ped. to Sw.
Fl.
più p
pp
rall.

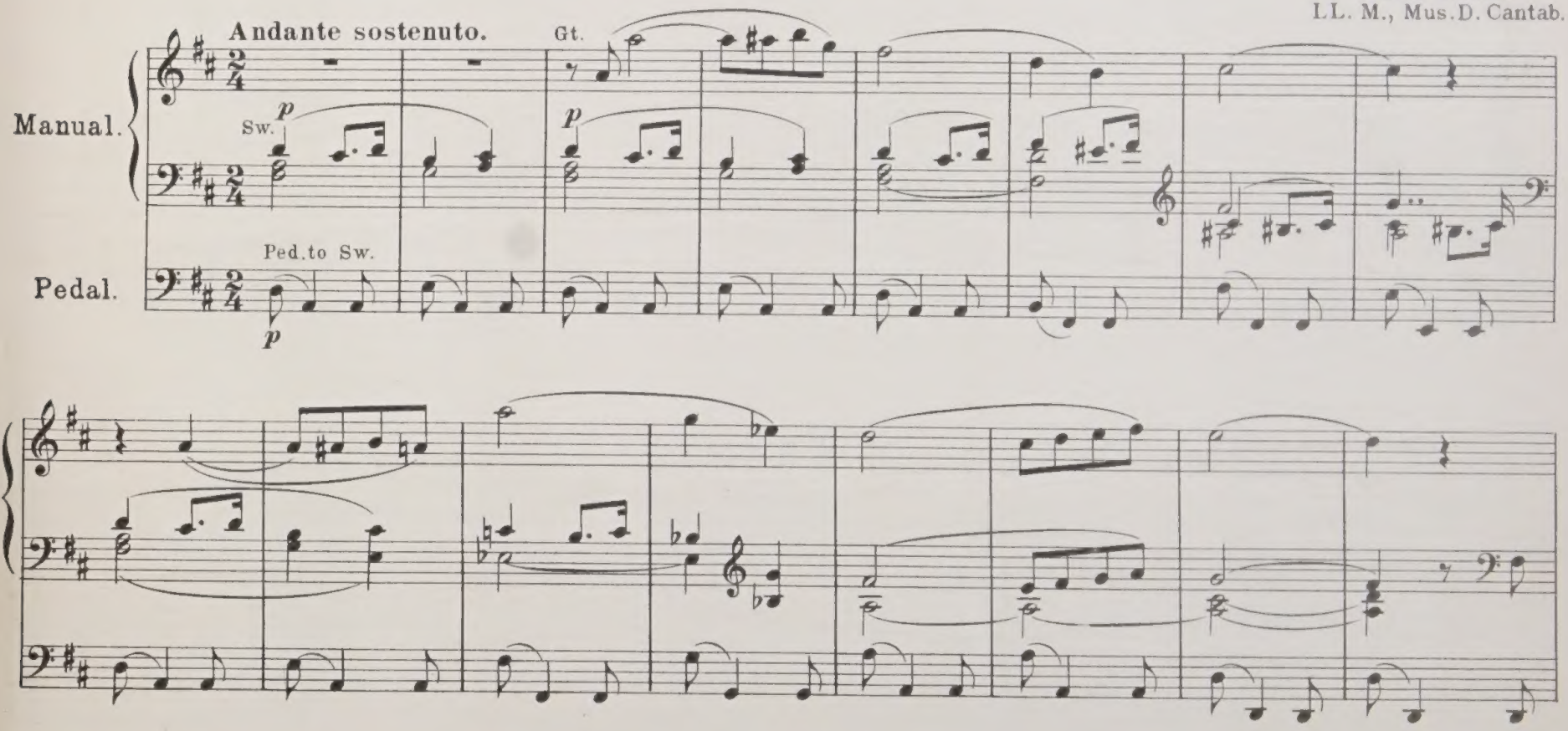
Nº 68.

Short Piece in D major.

Programme Annotation.

A quiet subdued "Andante Sostenuto" built upon two subjects, both of which are given out at once, but they differ so much in character that they are quite distinct one from the other. The episode in the relative minor is based upon the second of these subjects and present the same in quite a different aspect. The first subject is again introduced, and used considerably to the conclusion of the movement.

ALAN GRAY.
L.L. M., Mus.D. Cantab.



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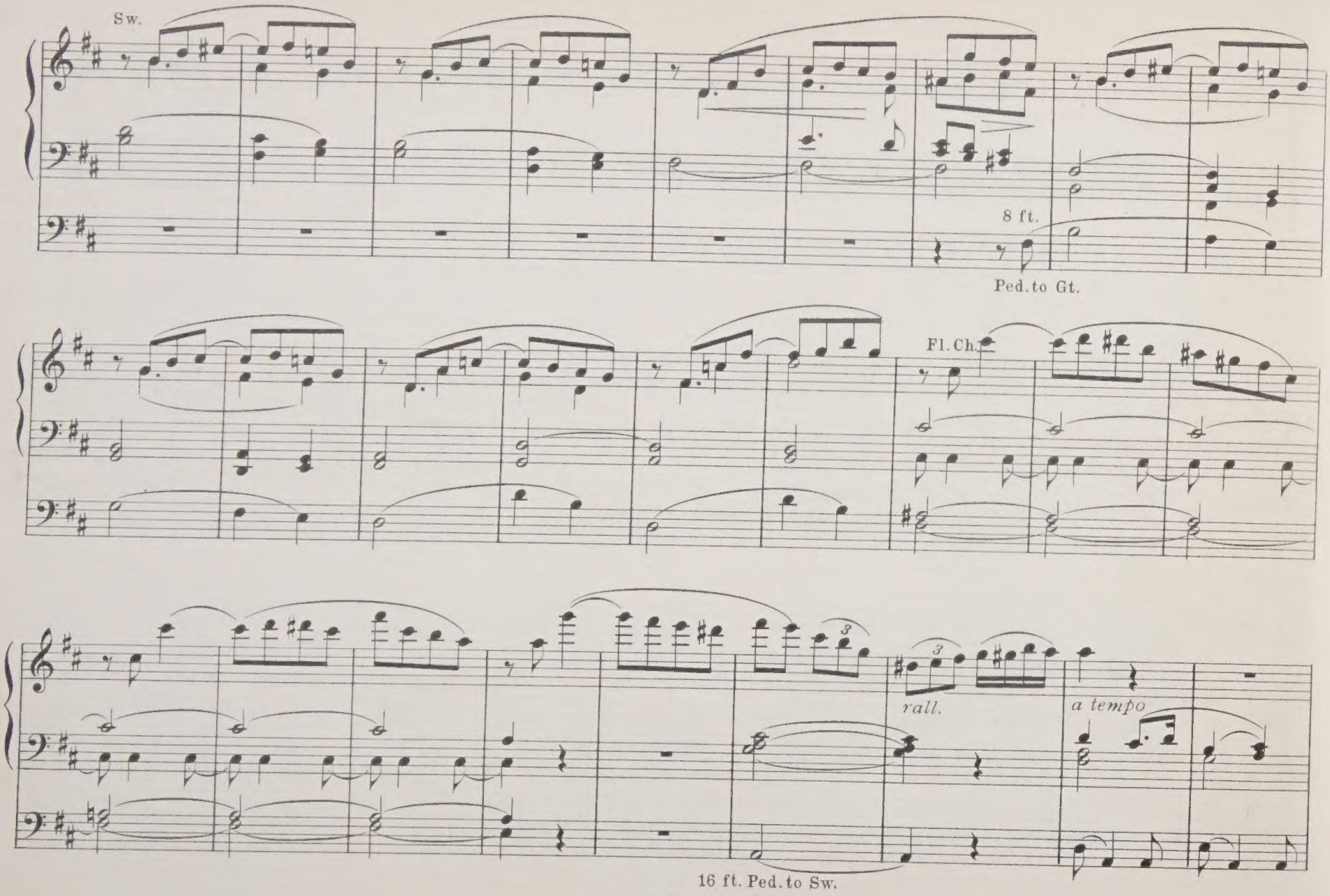
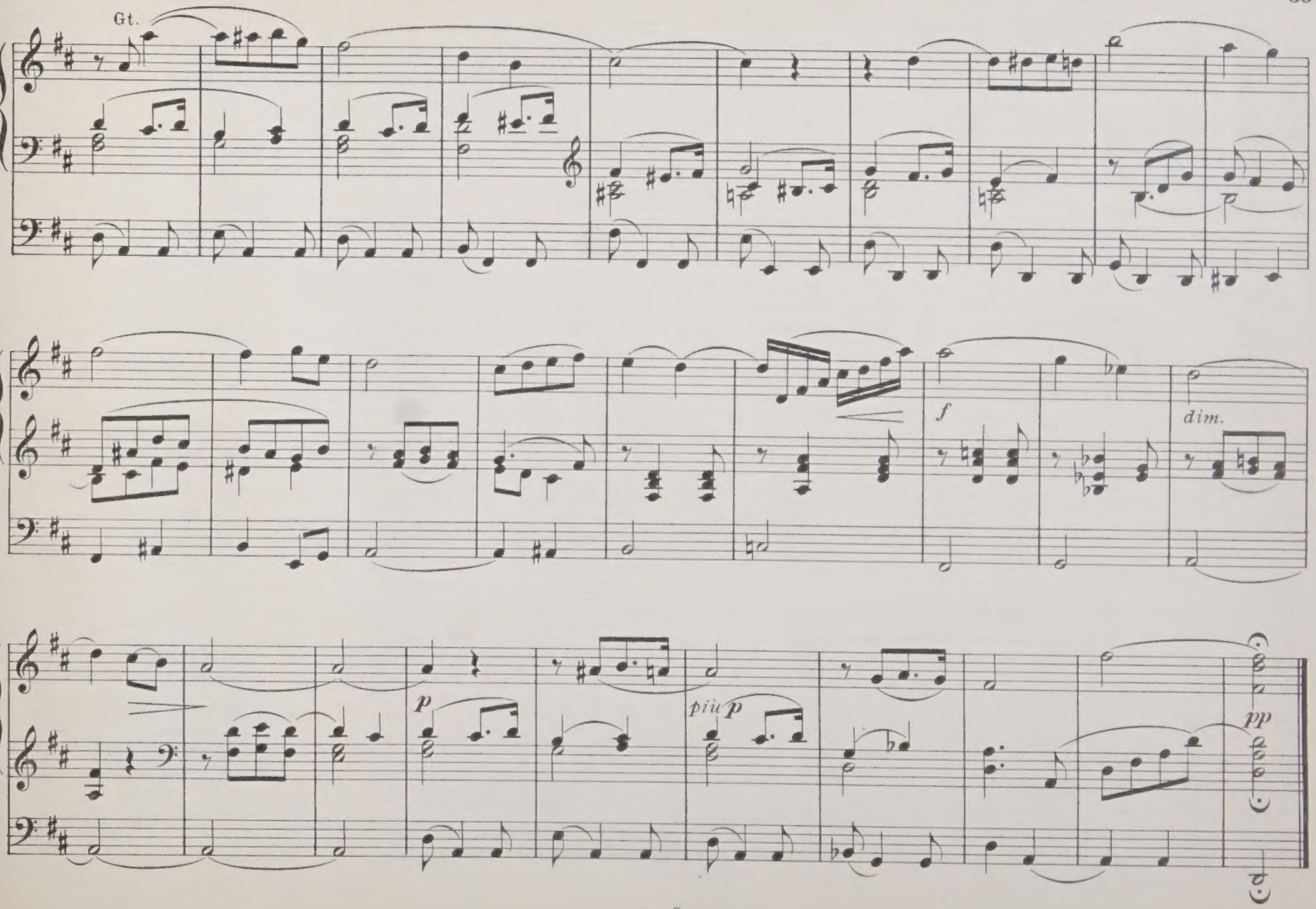

Sw.
8 ft.
Ped. to Gt.
Fl. Ch.
rall.
a tempo
16 ft. Ped. to Sw.


Gt.
f
dim.
p
più p
pp

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3.	Andante in G major	J. E. Campbell
4.	Minuet and Musette	Harvey Grace
5.	Evensong	F. N. Baxter
6.	Andante in G major (No. 2) ...	D. H. S. Ware
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21.	Moderato
22.	Andante in A minor

To be continued.

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The Organ Loft

Book XXIII. Feb. 1st, 1905.

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Issued on the 1st of the Month.

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70	Reverie	D. H. S. WARE
71	Serenade, "Night Song" ..	G. F. VINCENT

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Nº 69.

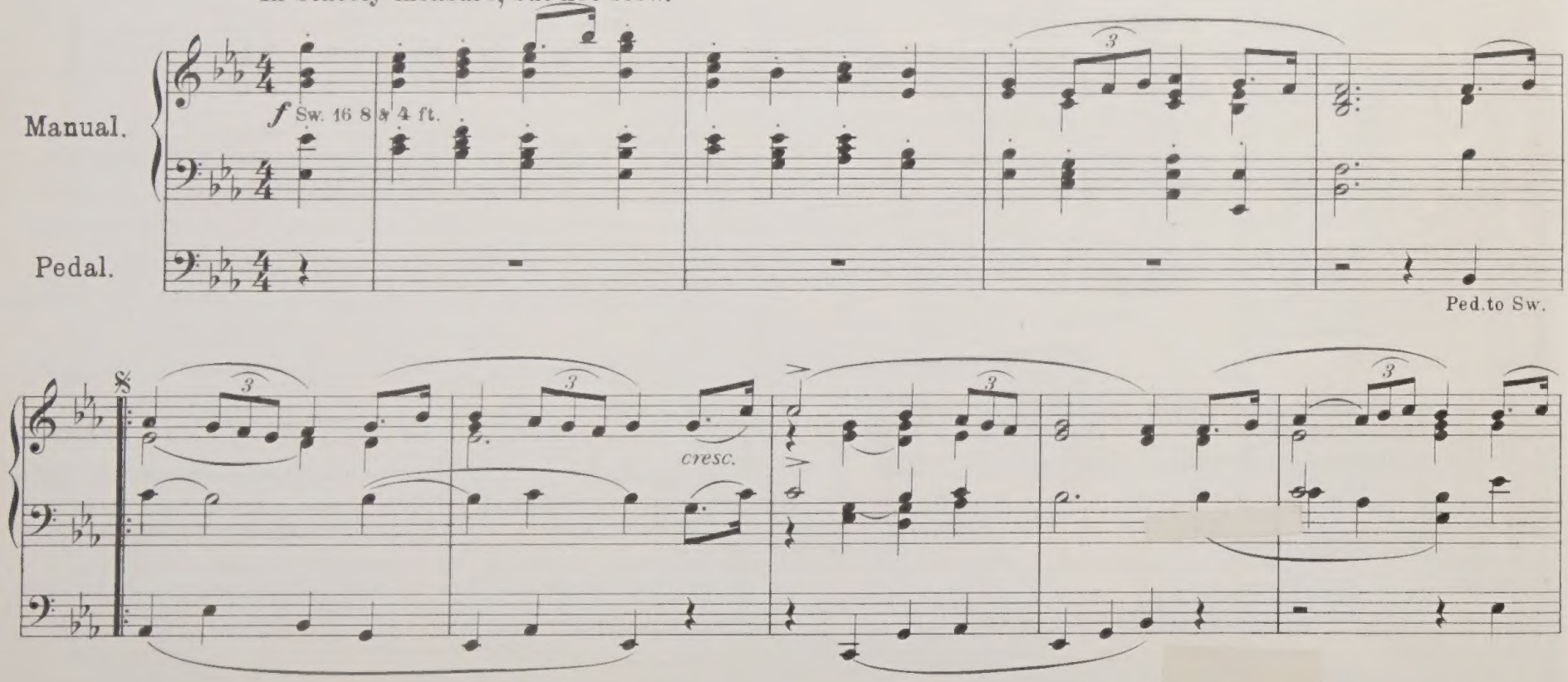
March of the Rosicrucians.

Programme Annotation.

A very stately March, as the subject demands, and one which will appeal to all who hear it. It is thoroughly martial in spirit and of quiet dignity without any of the noisy exaggeration which so many marches contain. The delightful melody of the middle section, with its running accompaniment is very acceptable and comes with great contrast and relief. It also enables the soft stops of the Organ to be used with great advantage.

EDMONDSTOUNE DUNCAN.

In stately measure, but not slow.



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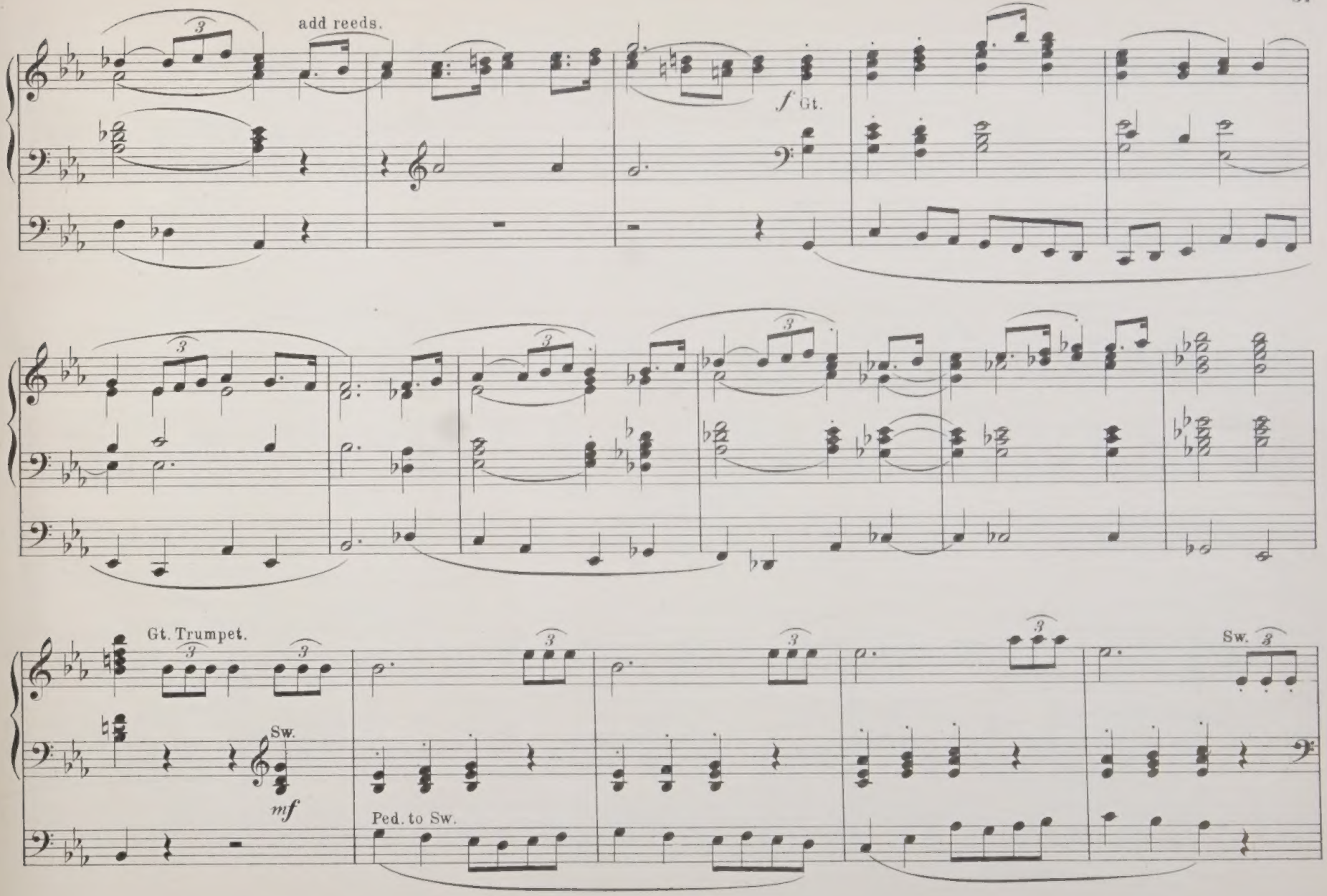
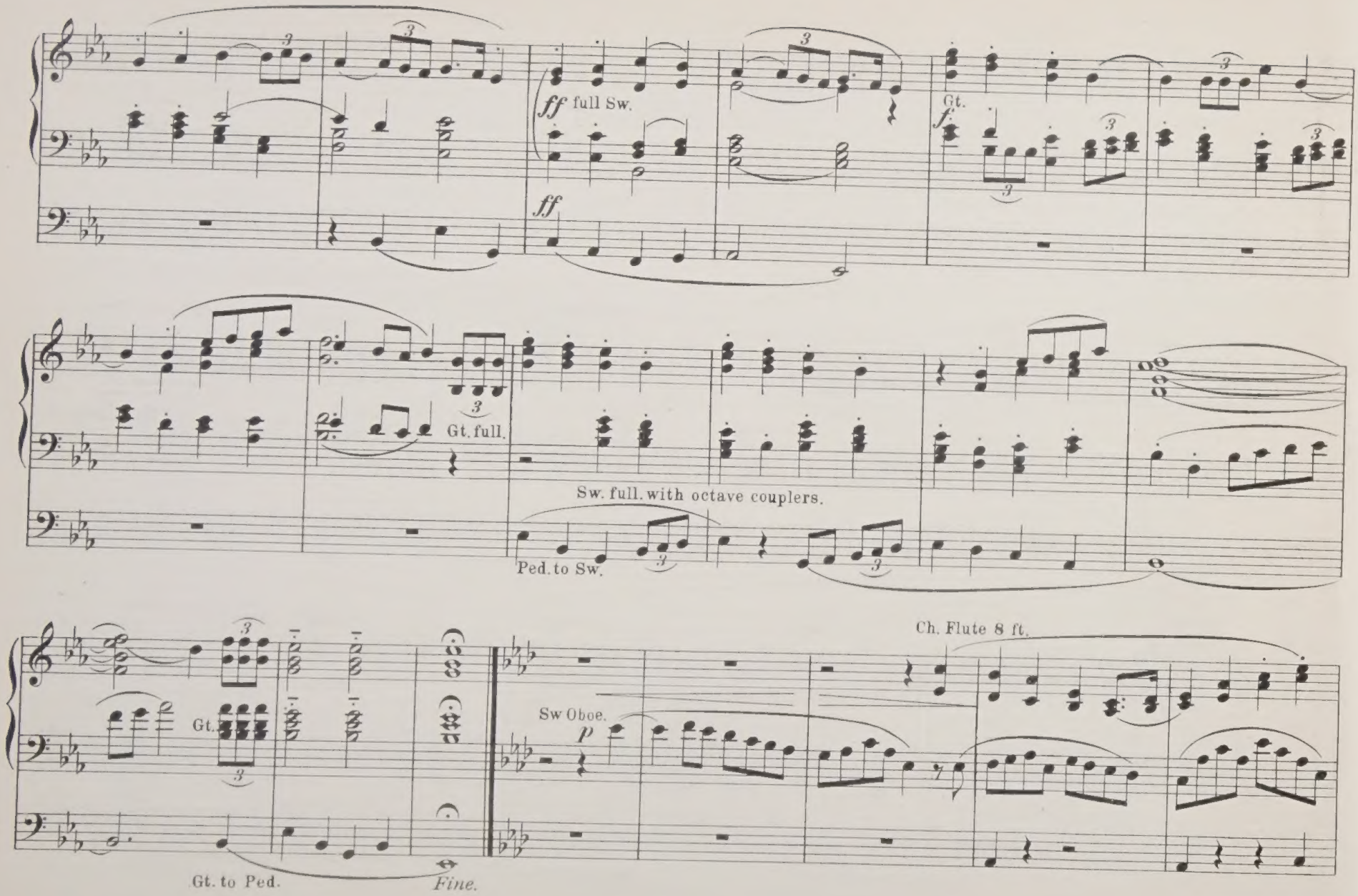
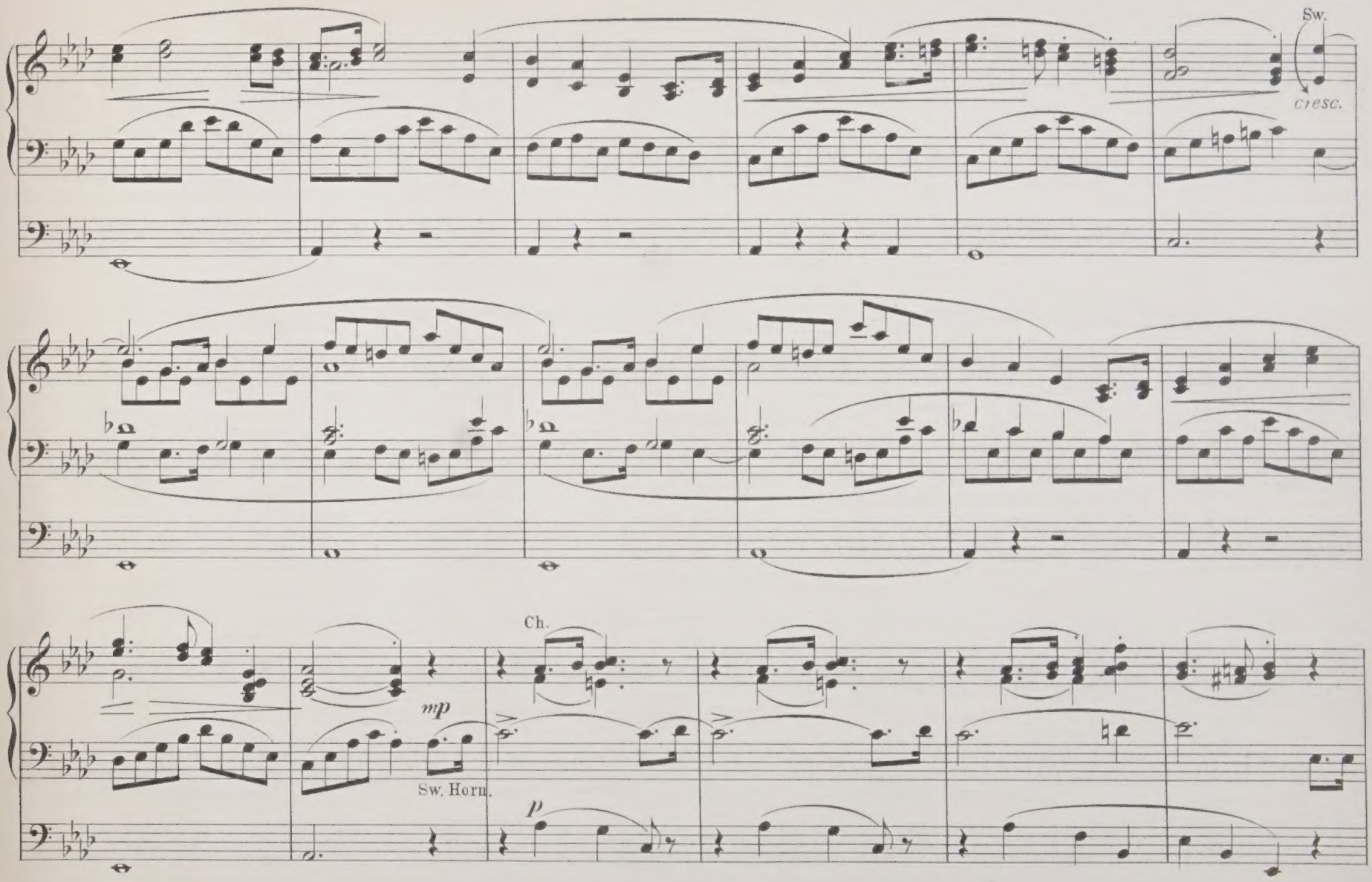
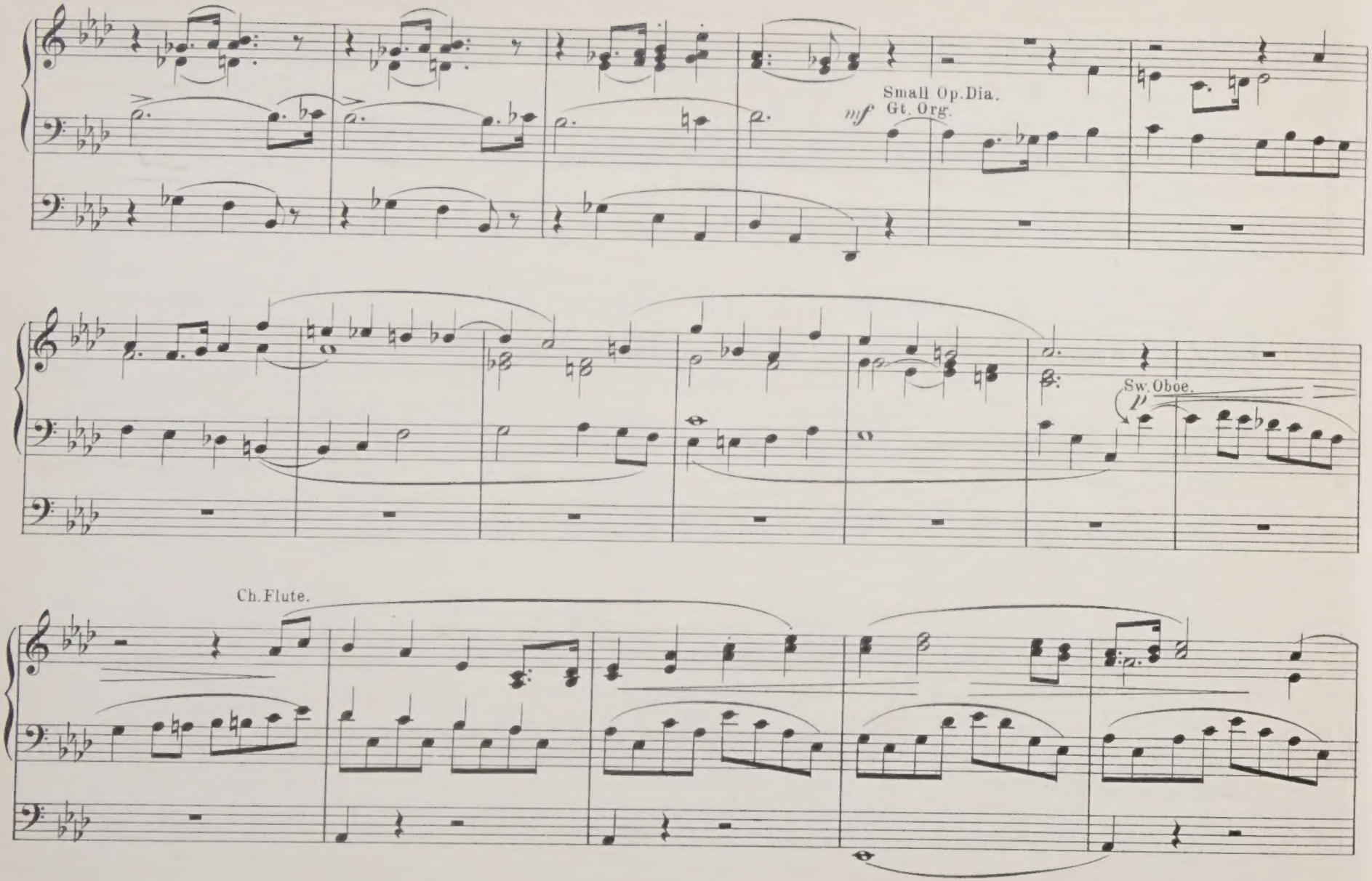
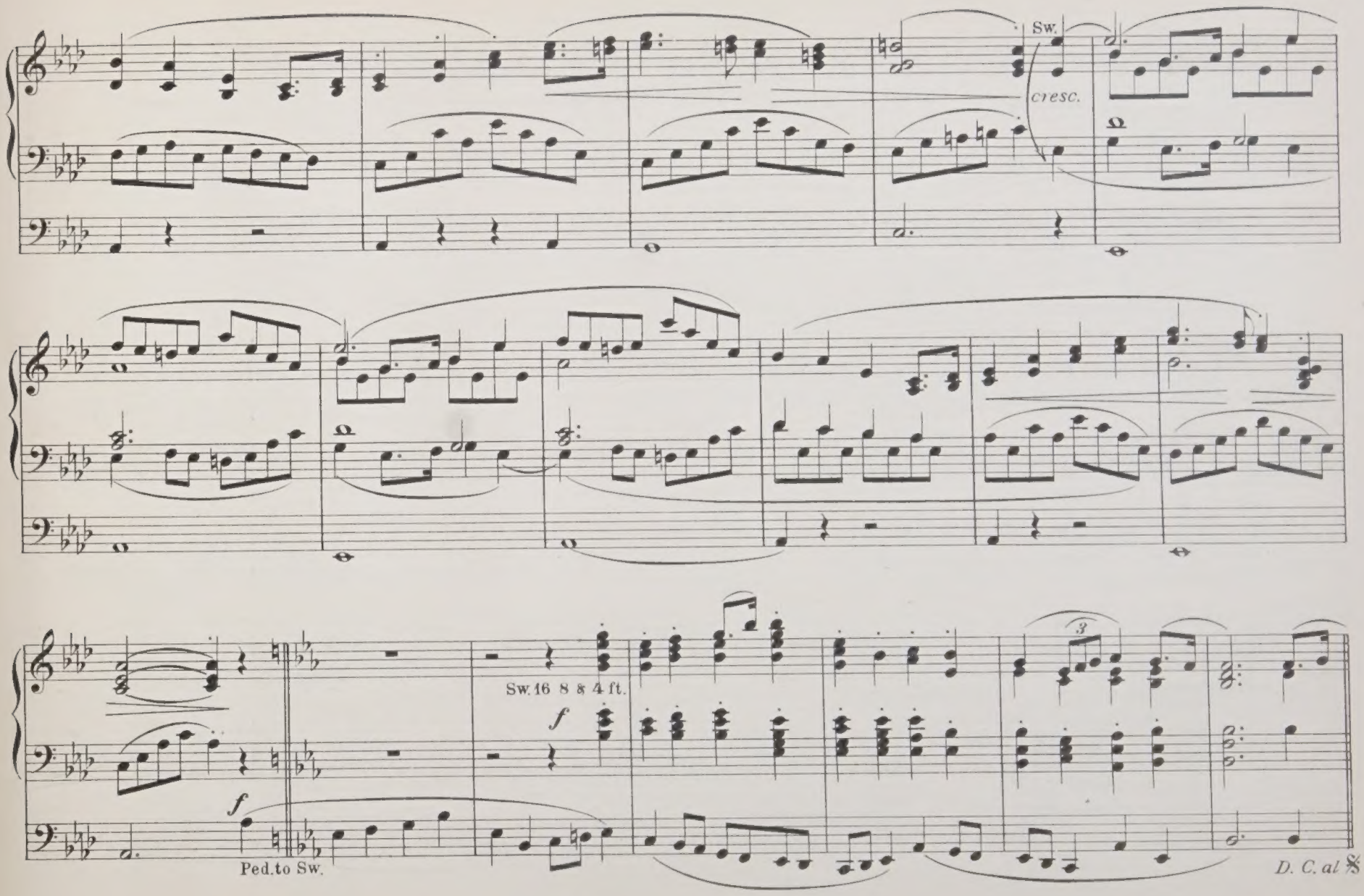

add reeds.
f Gt.
Gt. Trumpet.
Sw.
mf
Ped. to Sw.
Sw.


ff full Sw.
ff
Gt.
f
Gt. full.
Sw. full. with octave couplers.
Ped. to Sw.
Ch. Flute 8 ft.
Gt.
Sw Oboe.
p
Gt. to Ped.
Fine.


Sw.
cresc.
Ch.
mp
Sw. Horn.
p

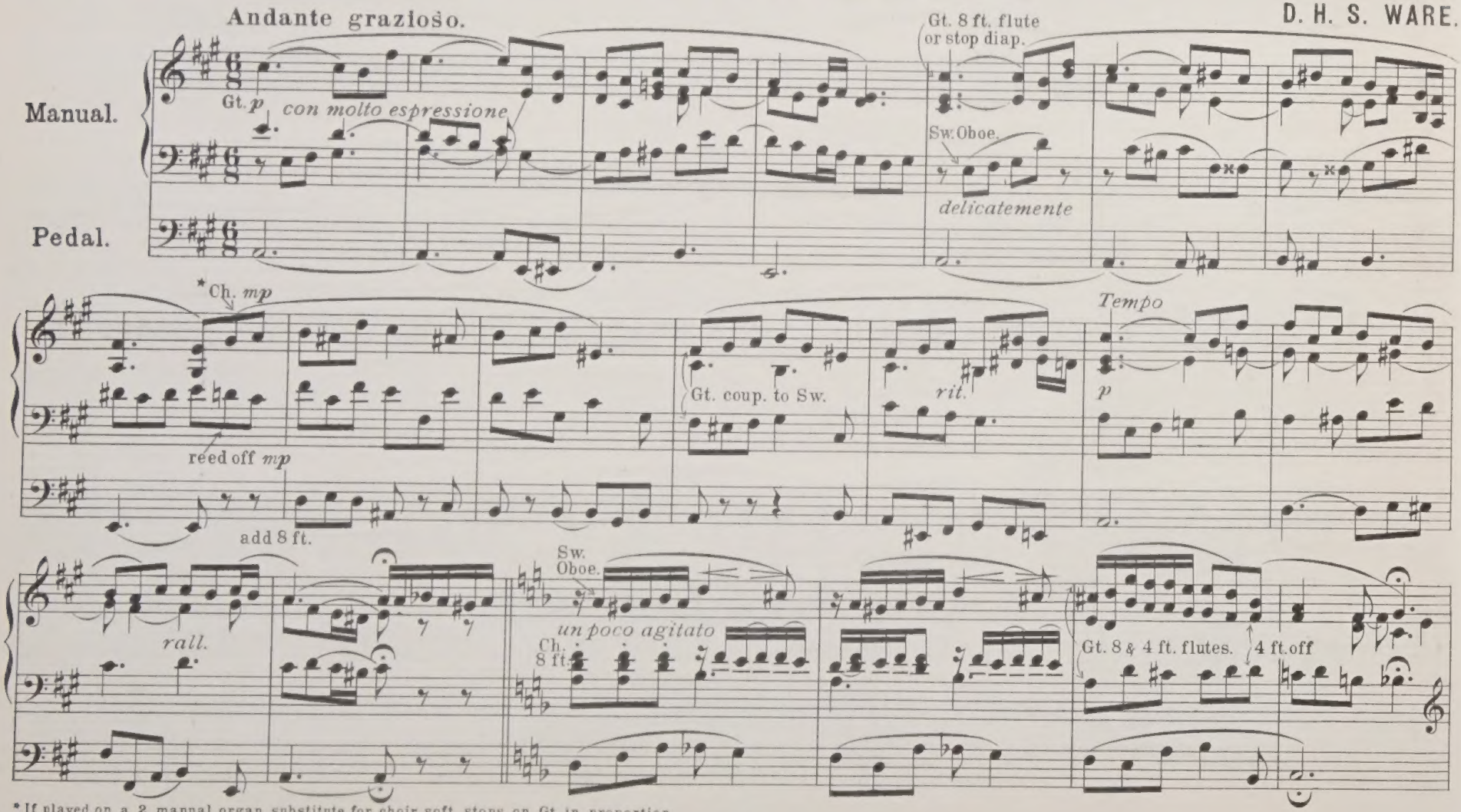

Small Op.Dia.
Gt. Org.
mf
Sw. Oboe.
Ch. Flute.


Sw.
cresc.
Sw. 16 8 8 4 ft.
f
f
Ped. to Sw.
D. C. al 𝄋

Nº 70.
Rêverie.

Programme Annotation.

A short Reverie of a soothing and very melodious character. It is divided into three Sections. The First consists of a smooth melody with a quiet accompaniment. The Second, in the key of D minor, is of a more agitated nature, with interesting points of imitation between the melody and the pedal part. The Third section, with of course the first subject is in the original key, but with rather more extended treatment. The second subject is also introduced in this section with very happy effect.



*If played on a 2 manual organ substitute for choir soft stops on Gt. in proportion.

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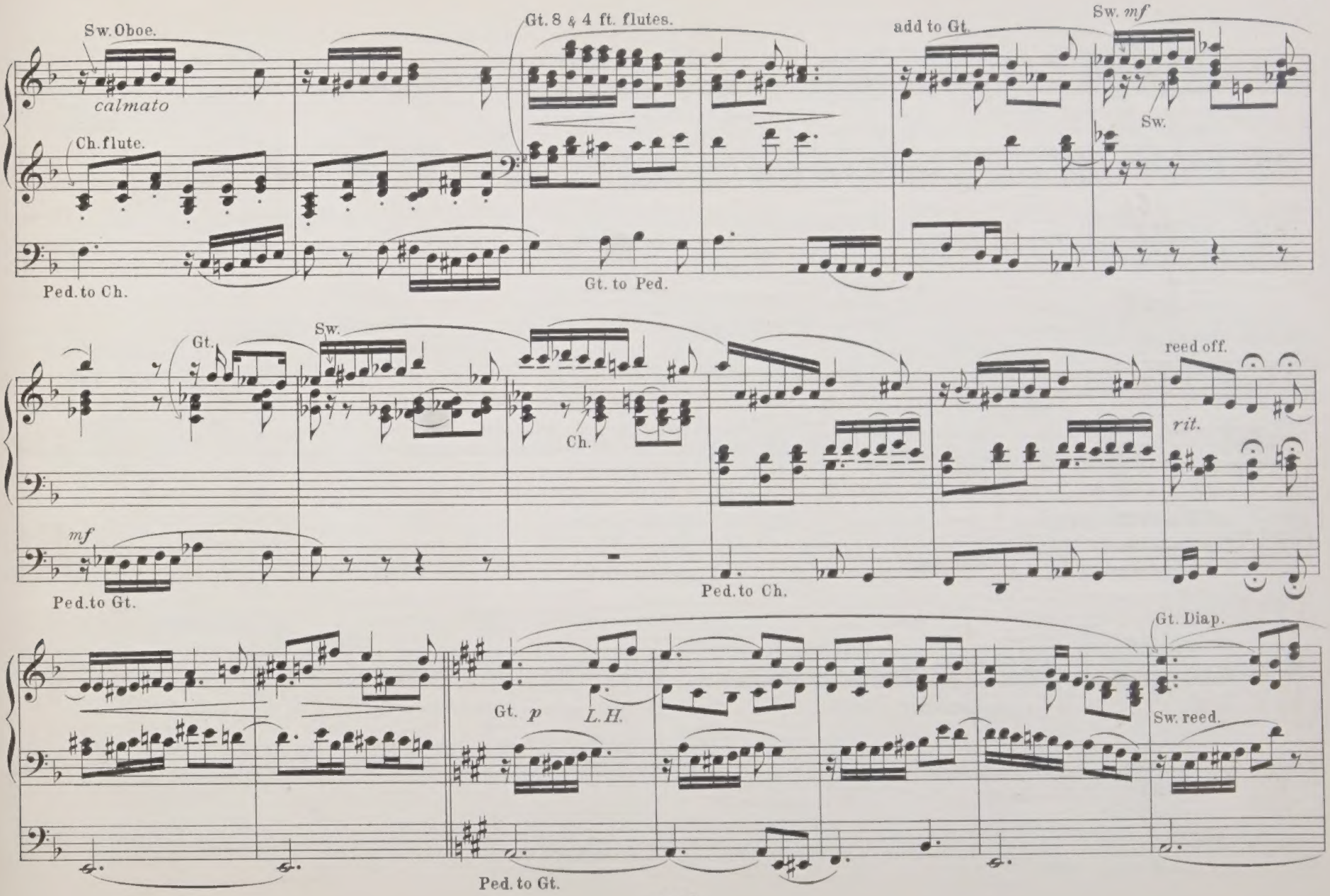
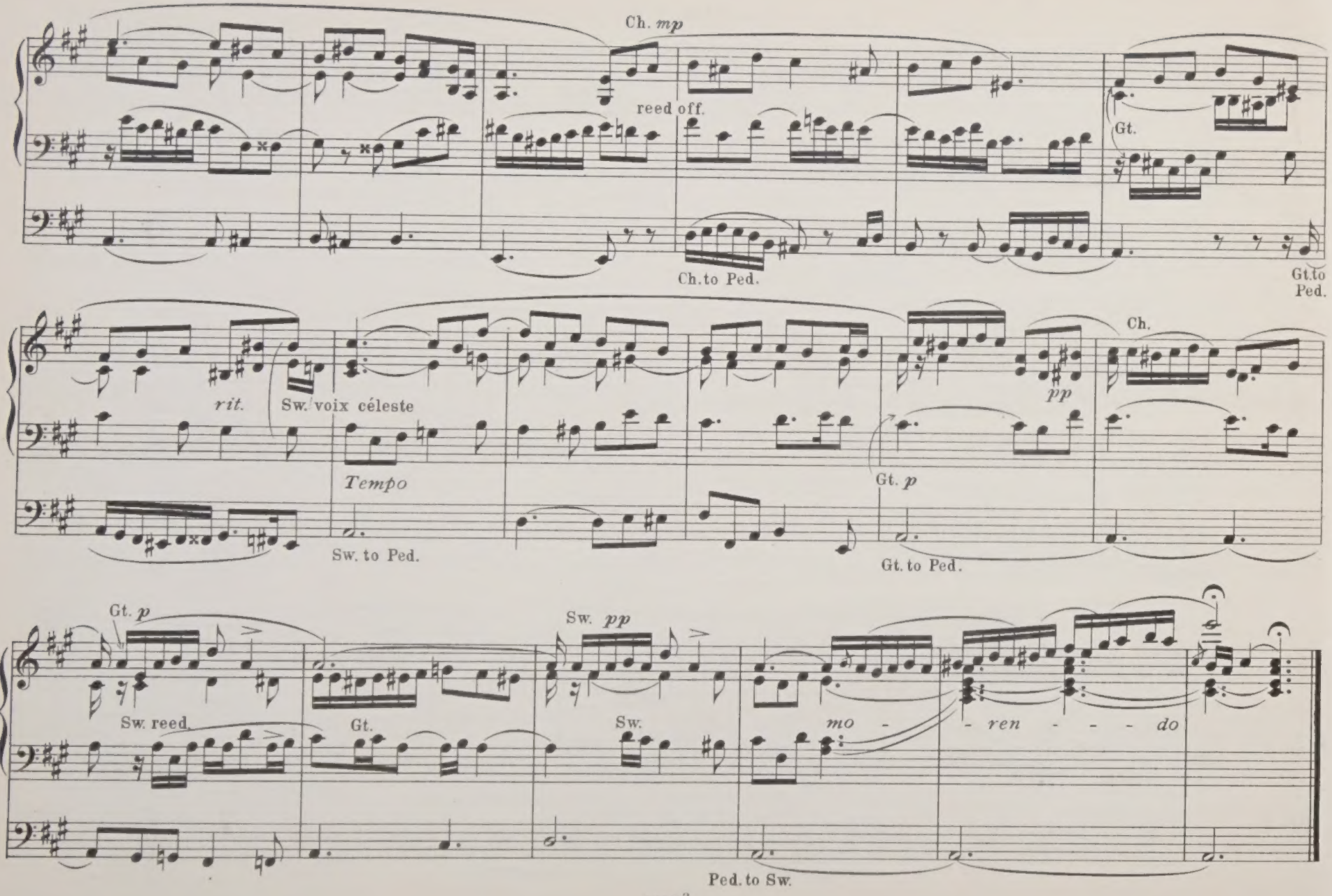

Sw. Oboe.
calmato
Ch. flute.
Ped. to Ch.
Gt. 8 & 4 ft. flutes.
Gt. to Ped.
add to Gt.
Sw. mf
Sw.
Gt.
Sw.
Ch.
mf
Ped. to Gt.
Ped. to Ch.
reed off.
rit.
Gt. Diap.
Gt. p
L.H.
Sw. reed.
Ped. to Gt.


Ch. mp
reed off.
Gt.
Ch. to Ped.
Gt. to Ped.
rit.
Sw. voix céleste
Tempo
Sw. to Ped.
pp
Ch.
Gt. p
Gt. to Ped.
Gt. p
Sw. reed.
Gt.
Sw. pp
Sw.
mo - ren - - - do
Ped. to Sw.

Prepare.
Soft Solo Stops on two Manuals.
Swell & Great, or Solo & Swell.
Soft Accompaniment on Choir Organ.

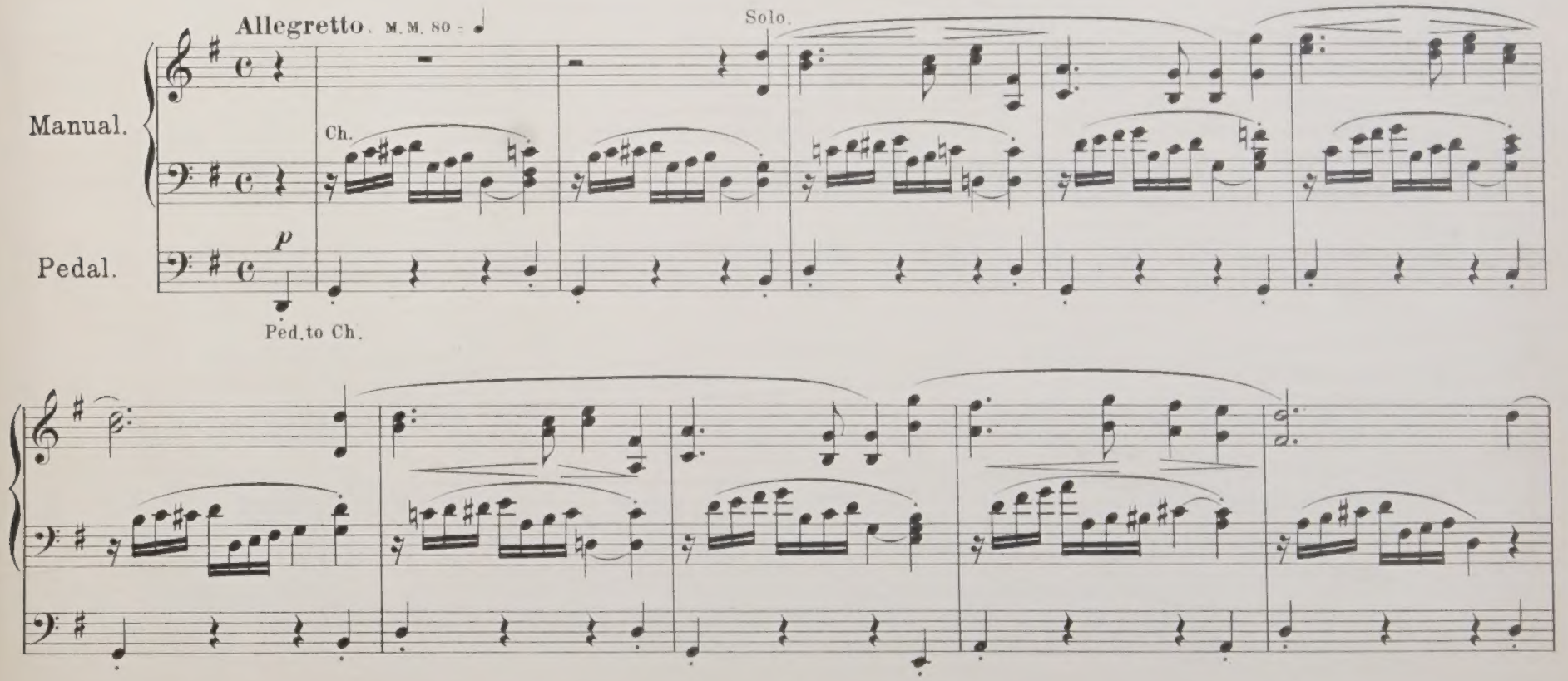
Nº 71.

Serenade, "Night Song."

Programme Annotation.

A thoroughly characteristic "Serenade" constructed in three divisions or sections, each with its own style of varied support. The whole movement gives excellent chances for bringing out the various soft stops of an Organ, both for the purposes of Solo work as well as of Accompaniment.

George F. Vincent.



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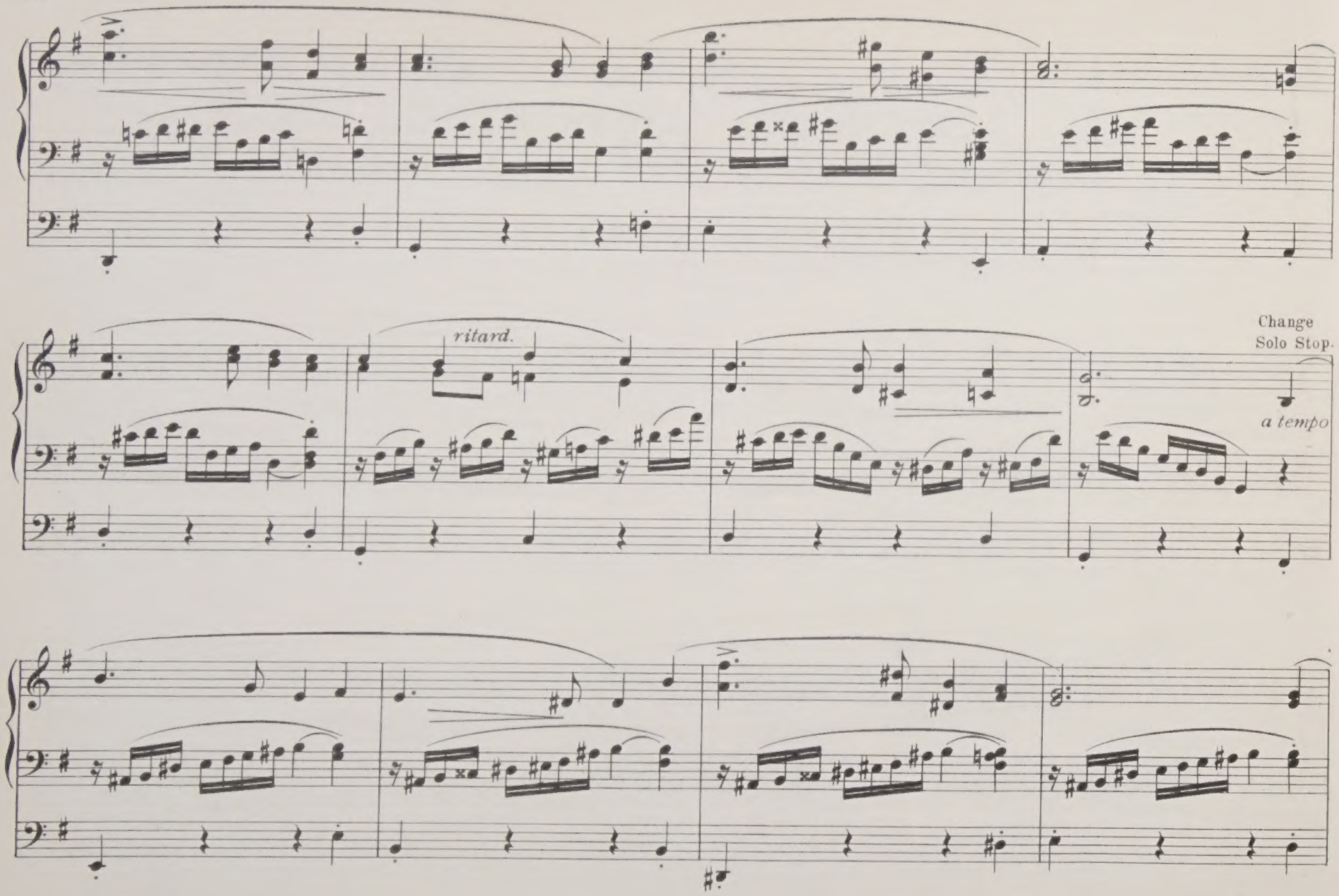
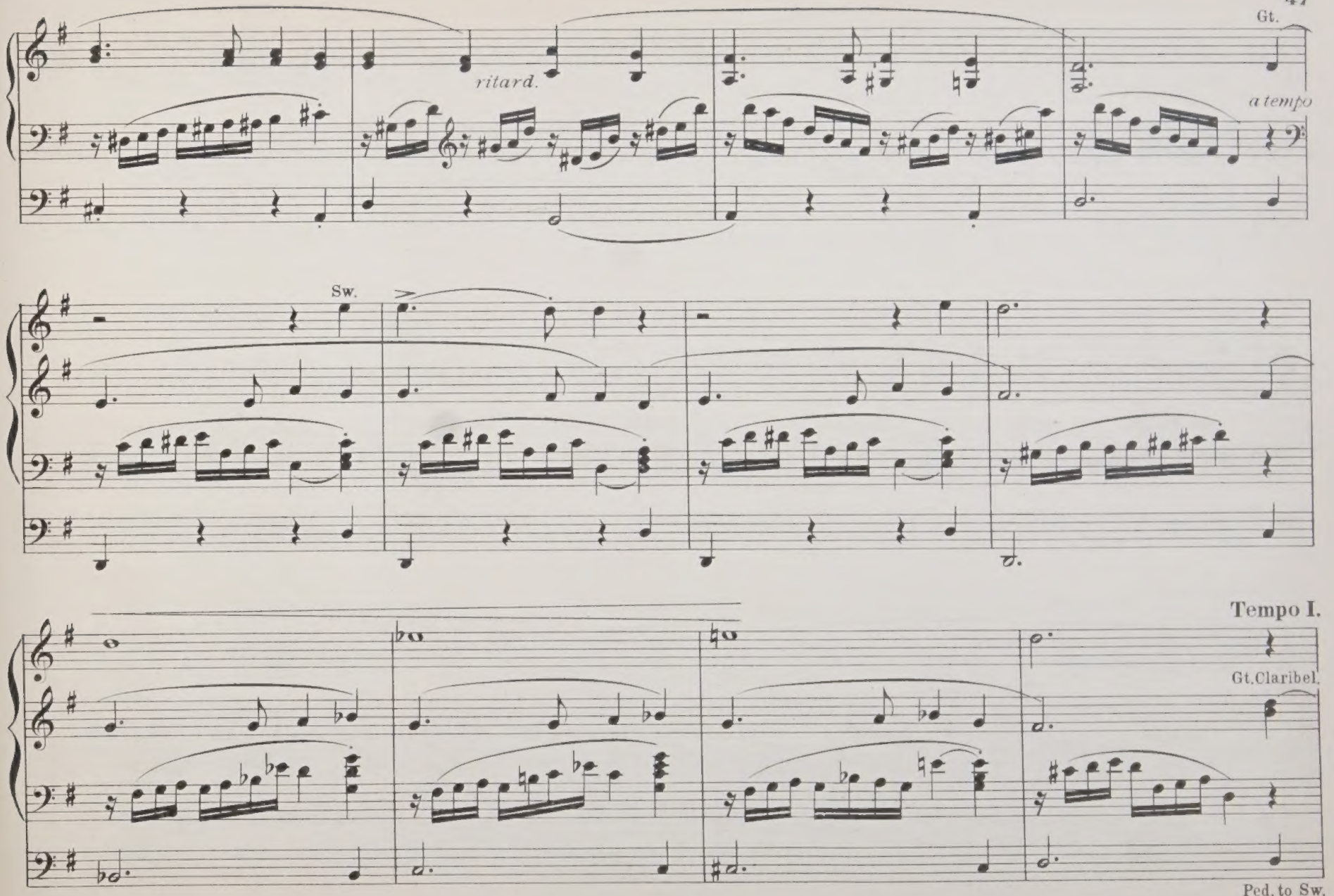
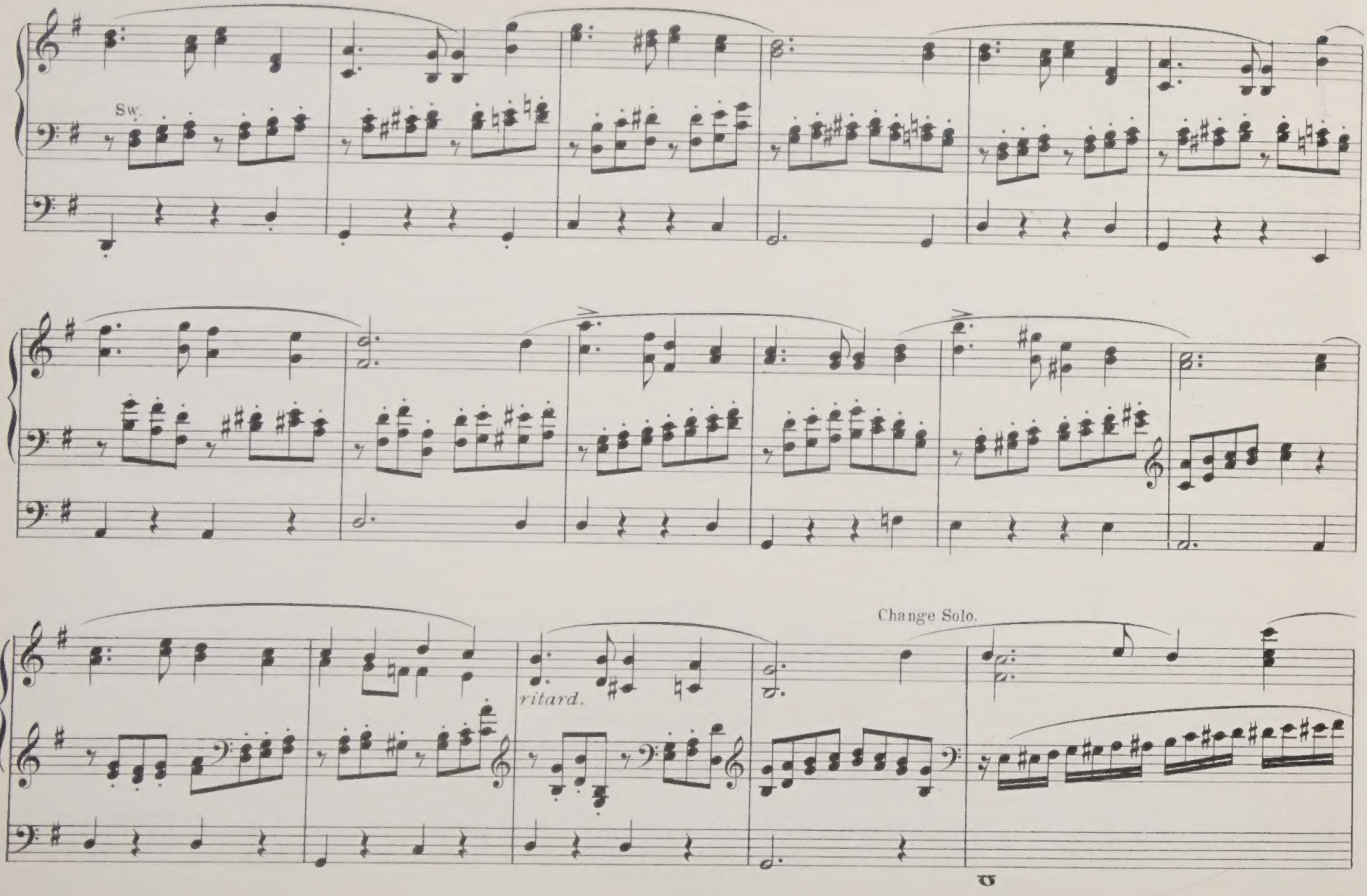
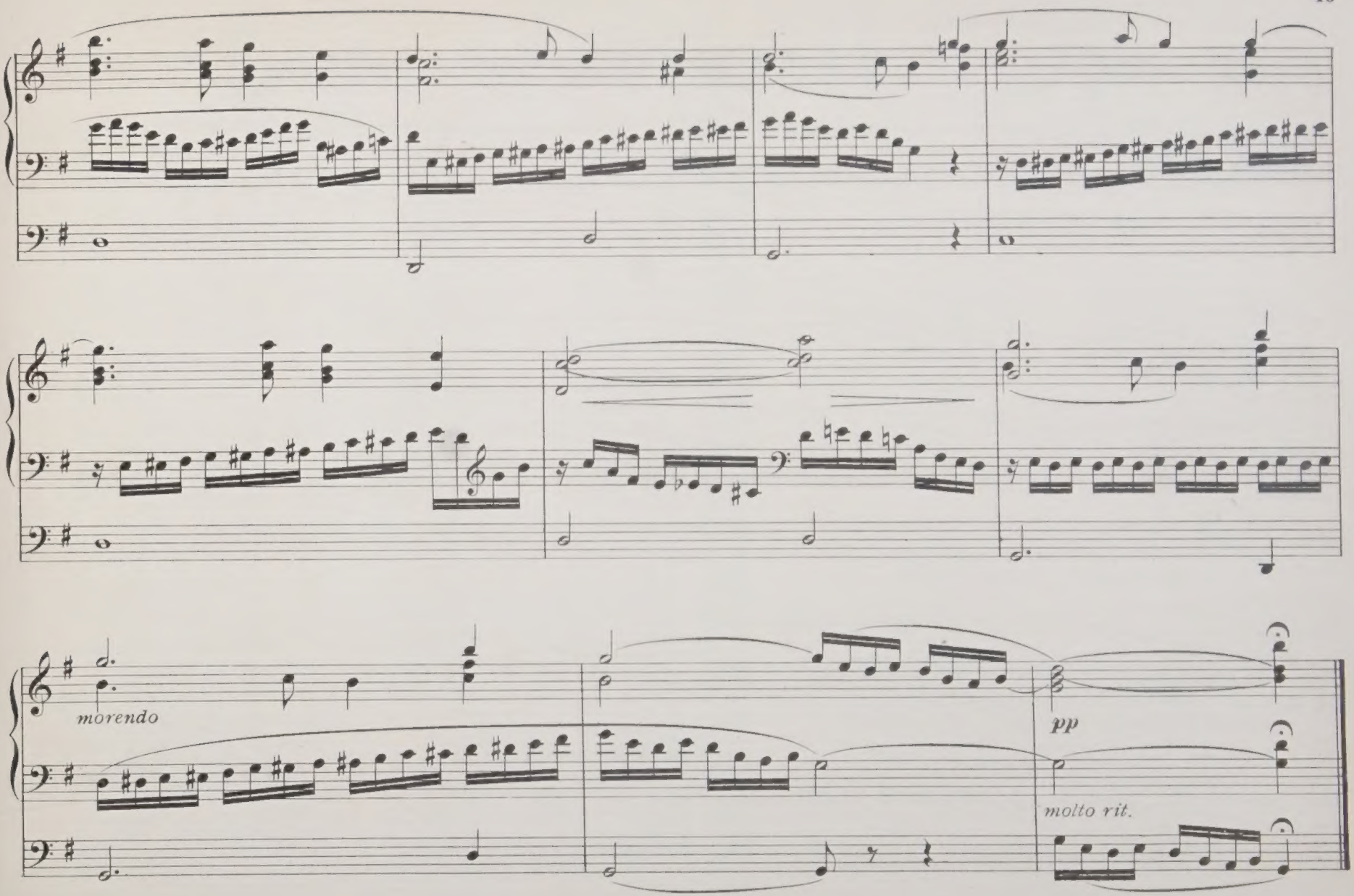

ritard.
Change
Solo Stop.
a tempo


Gt.
ritard.
a tempo
Sw.
Tempo I.
Gt.Claribel.
Ped. to Sw.


Sw.
ritard.
Change Solo.


morendo
pp
molto rit.

The Organ Loft

Book XXIV. March 1st, 1905.

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73	Berceuse in A flat	William Faulkes
74	Minuet and Trio in B minor ..	William Faulkes

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To Richard Cooper Esq.

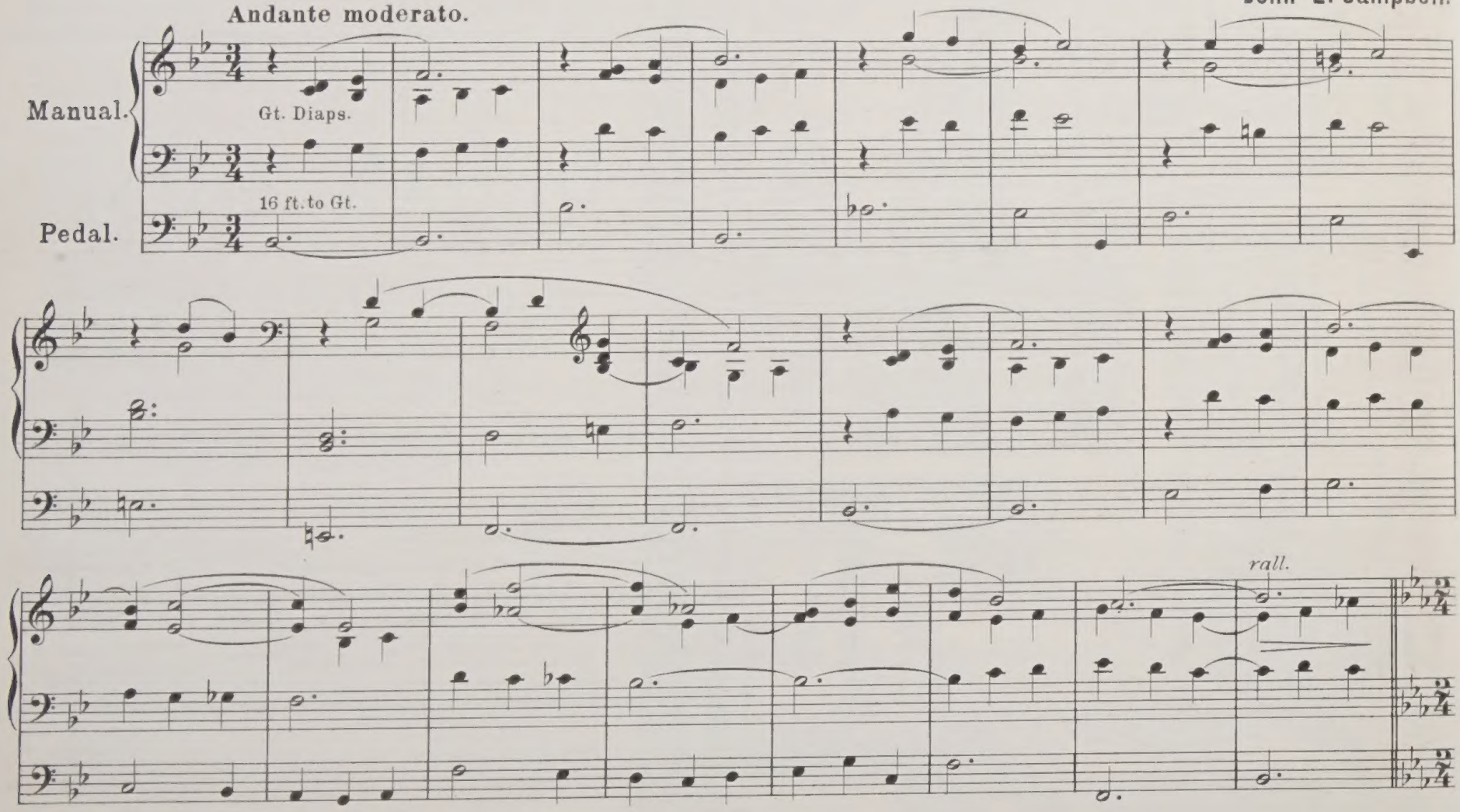
No. 72.

Prelude.

Programme Annotation.

A reflective Prelude, more suited for Church than Recital purposes, containing interesting and clever harmonies.

John E. Campbell.



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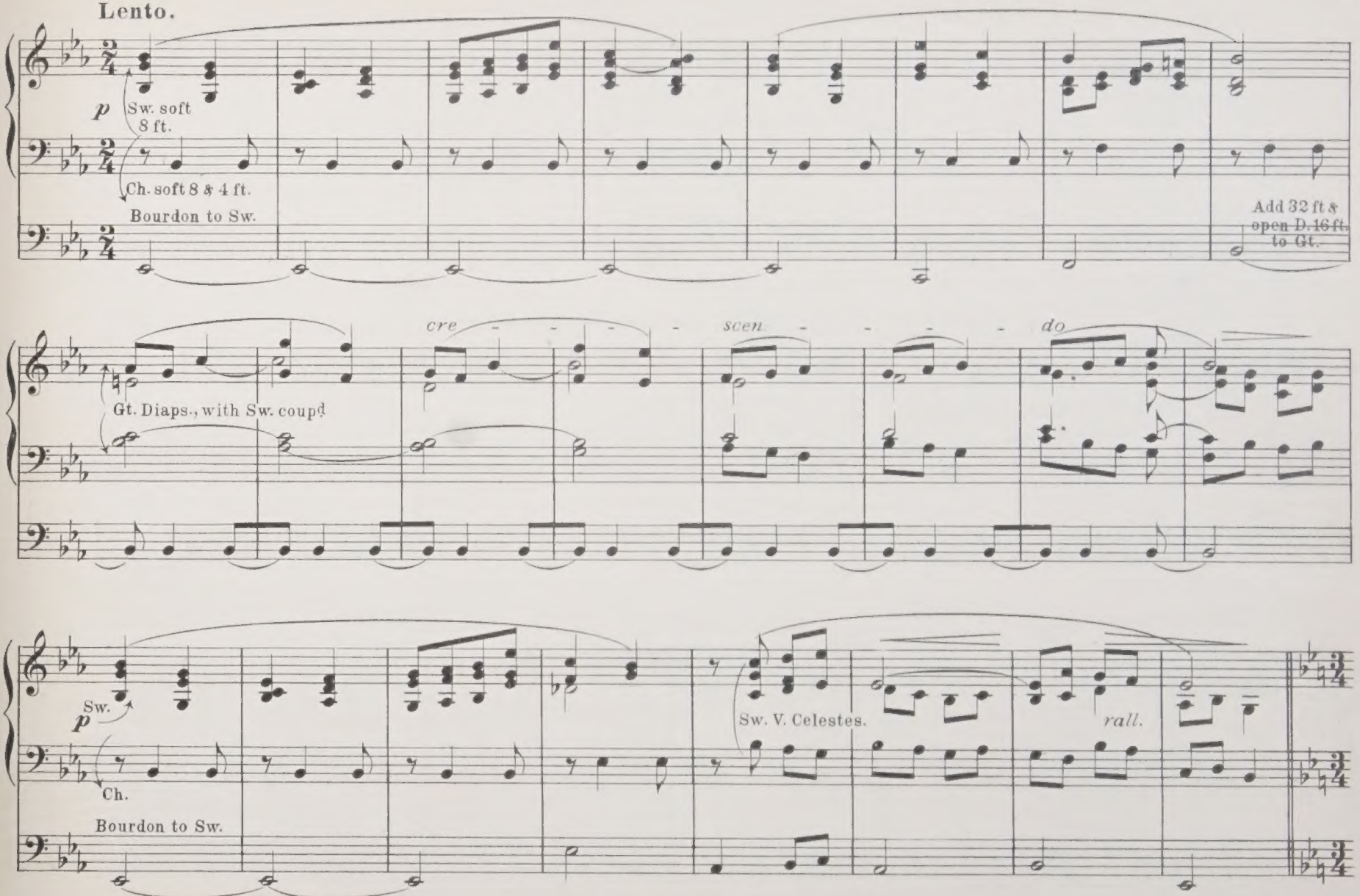
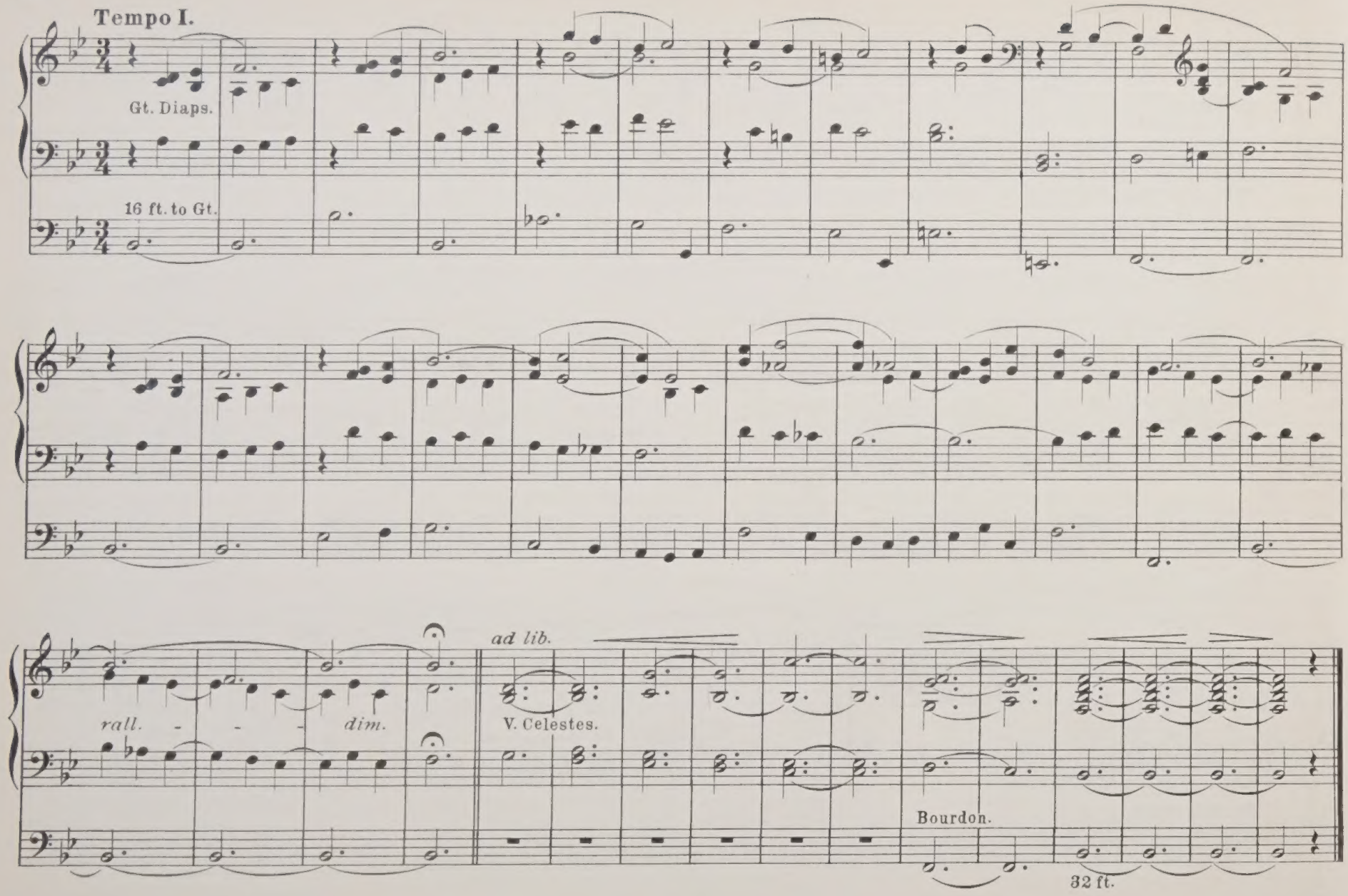

Lento.
p
Sw. soft 8 ft.
Ch. soft 8 & 4 ft.
Bourdon to Sw.
Add 32 ft & open D. 16 ft. to Gt.
cre - - - - - scen - - - - - do
Gt. Diaps., with Sw. coupd
Sw.
p
Ch.
Bourdon to Sw.
Sw. V. Celestes.
rall.

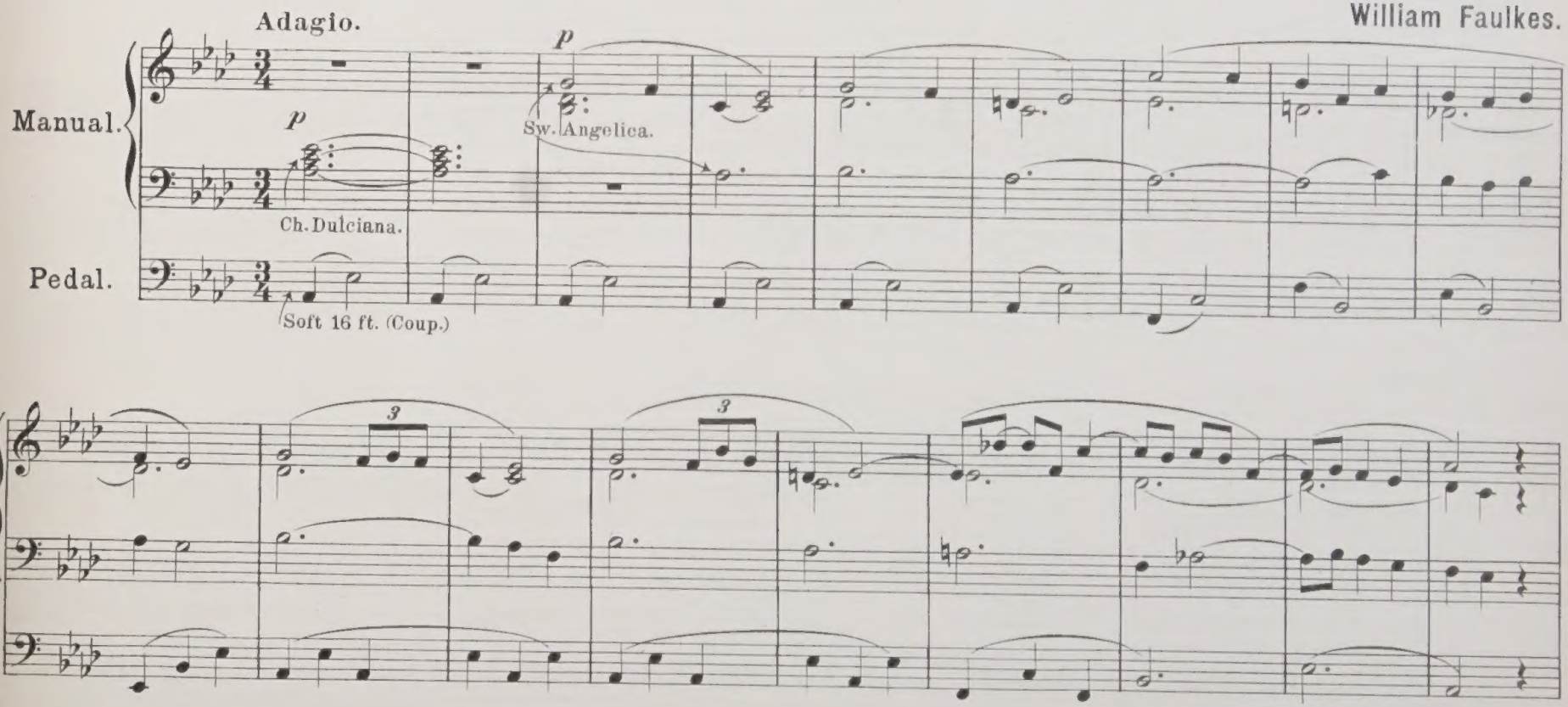

Tempo I.
Gt. Diaps.
16 ft. to Gt.
rall. - - - dim.
ad lib.
V. Celestes.
Bourdon.
32 ft.

№ 73.

Berceuse in A flat.

Programme Annotation.

An effective short piece of a soothing reposeful character.



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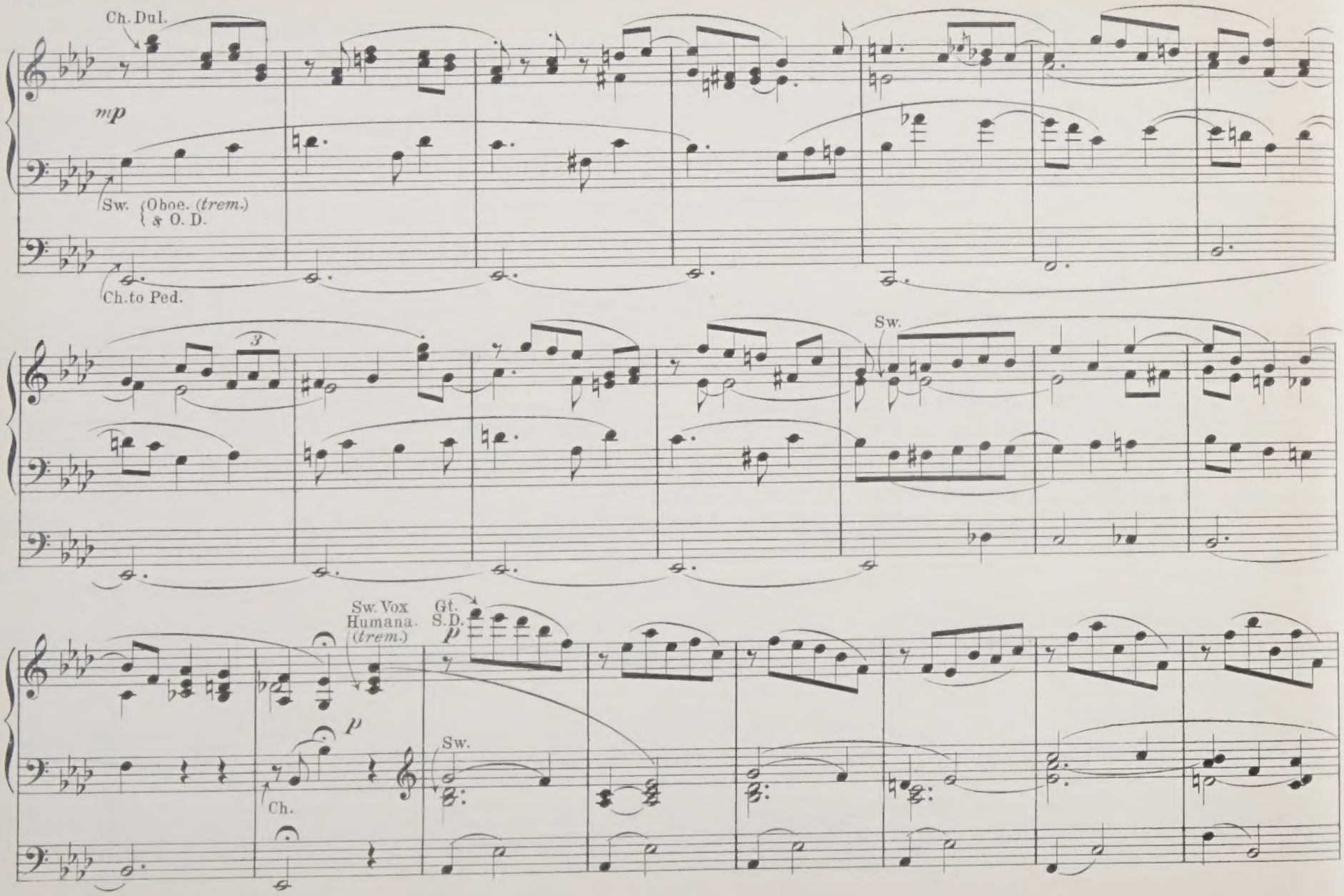
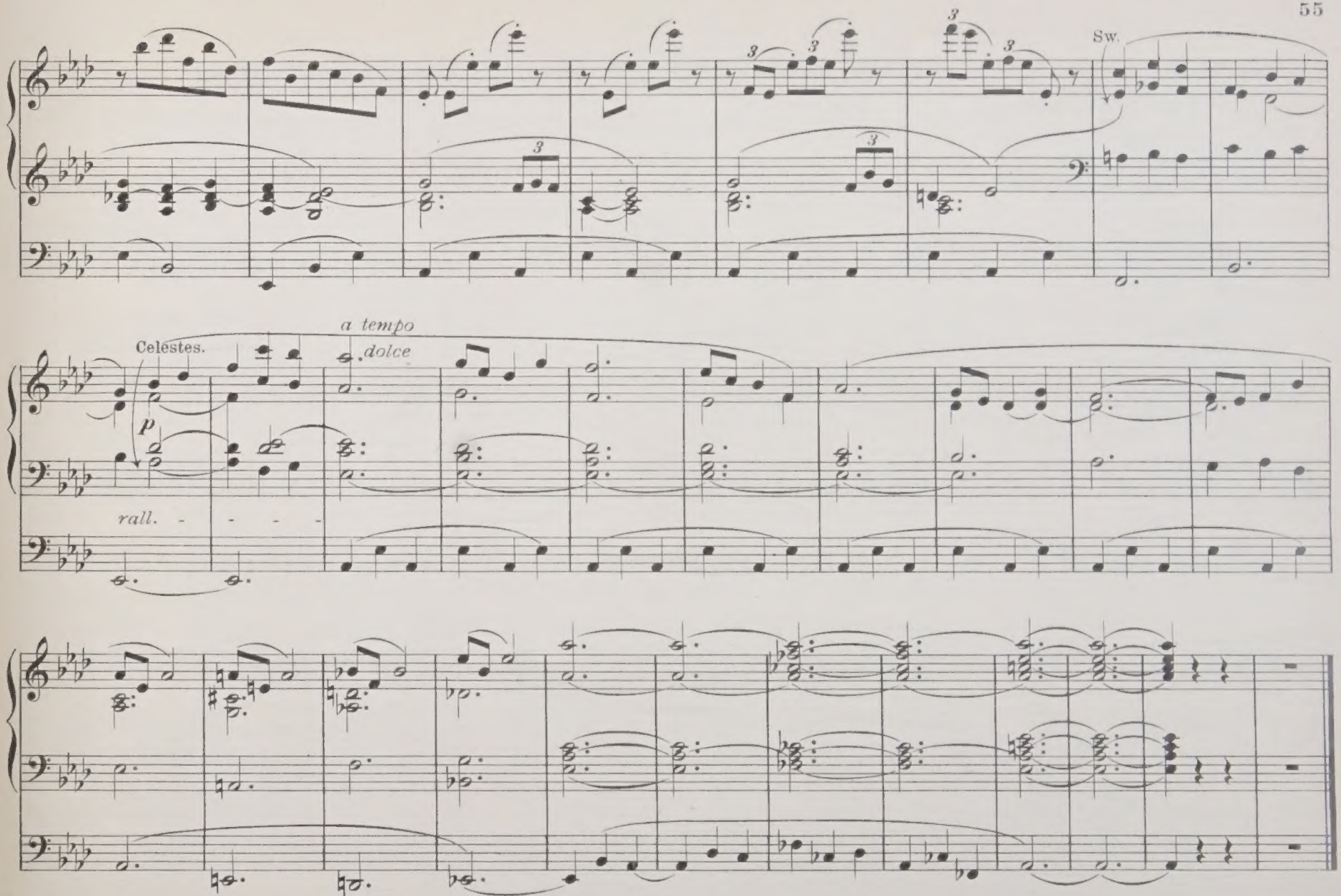

Ch. Dul.
mp
Sw. {Oboe. (trem.) & O. D.
Ch. to Ped.
3
Sw.
Sw. Vox Humana. (trem.)
Gt. S.D.
p
p
Sw.
Ch.


Sw.
a tempo
Celestes.
dolce
p
rall. - - - -

To Dr FERRIS TOZER.

No 74.

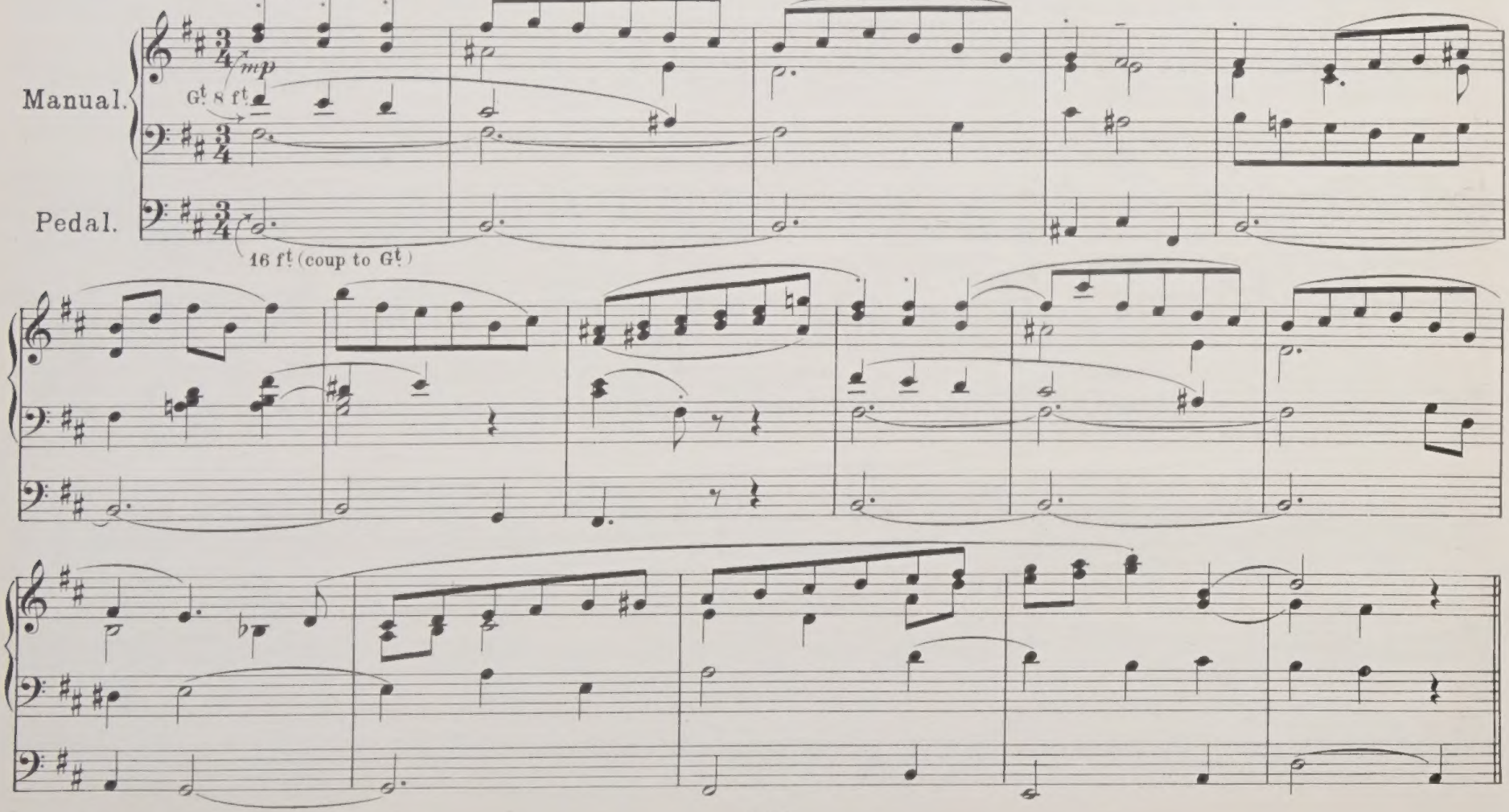
Minuet and Trio in B minor.

Programme Annotation.

A very good example of the Minuet Form in the key of B minor, containing excellent variety both in its subjects as well as in its treatment. Particularly melodious is the Trio in the key of G major, with its Tonic and Dominant Pedal. The return to the original subject is both ingenious and effective.

Moderato.

William Faulkes.



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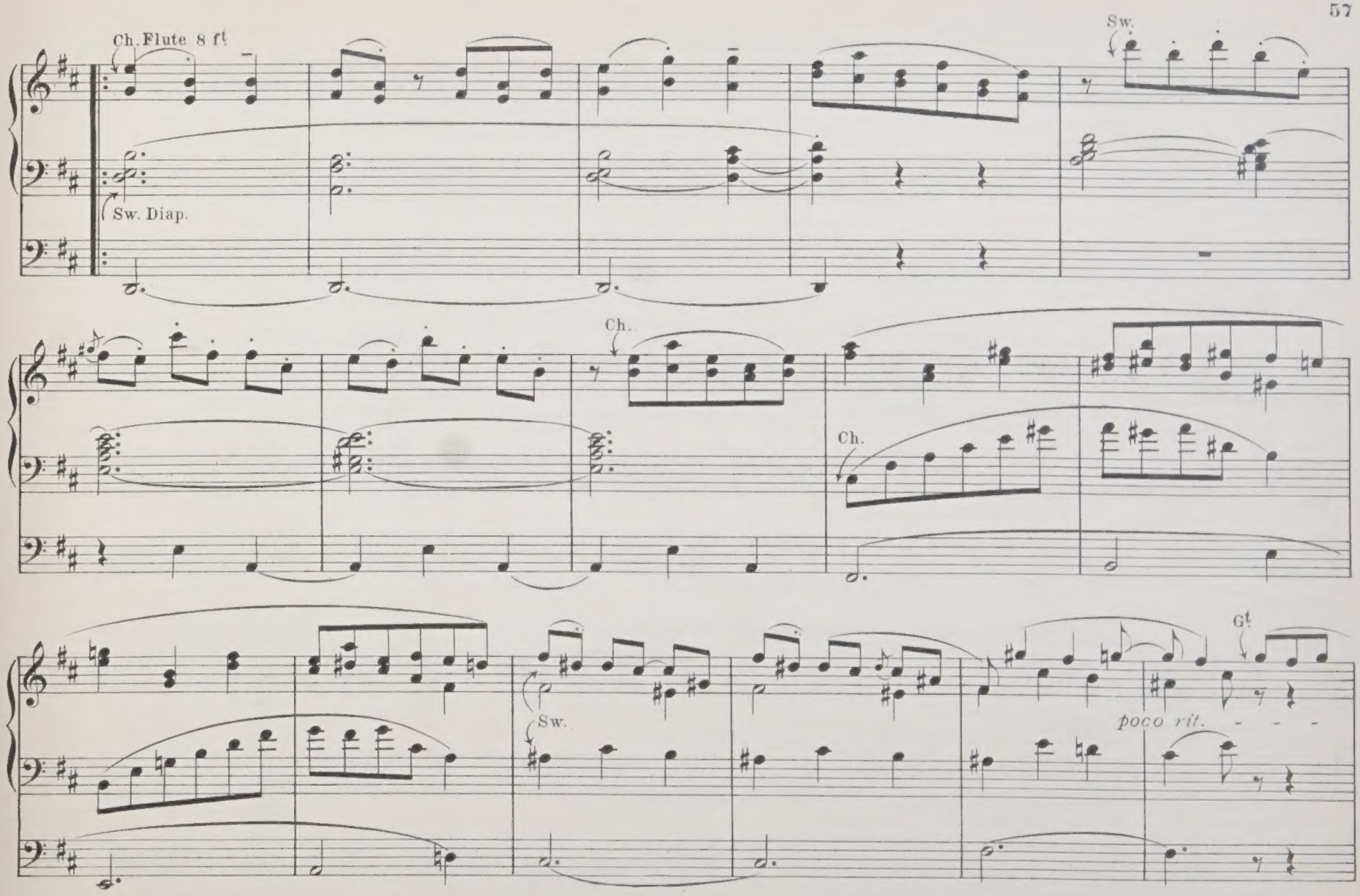
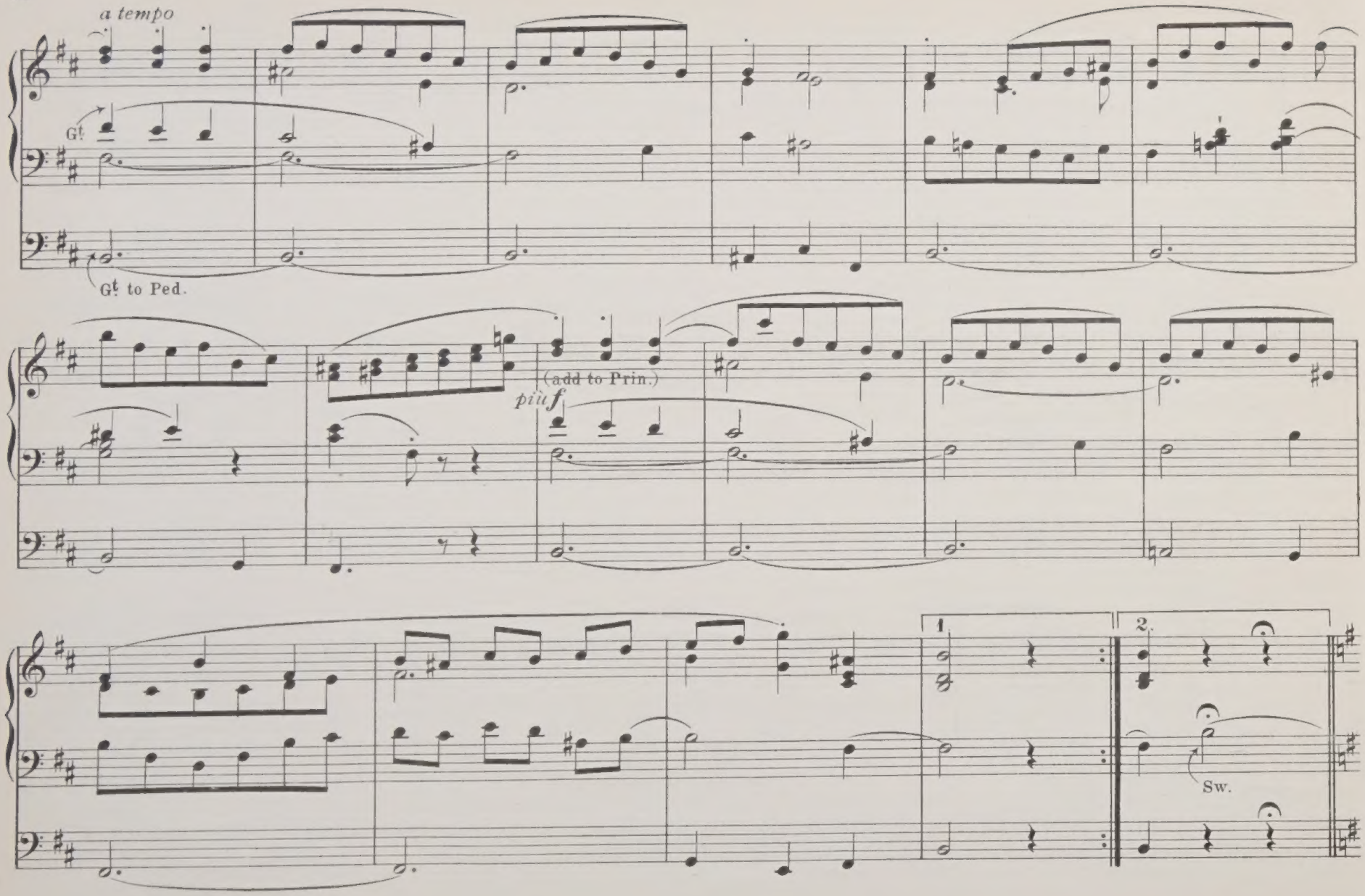
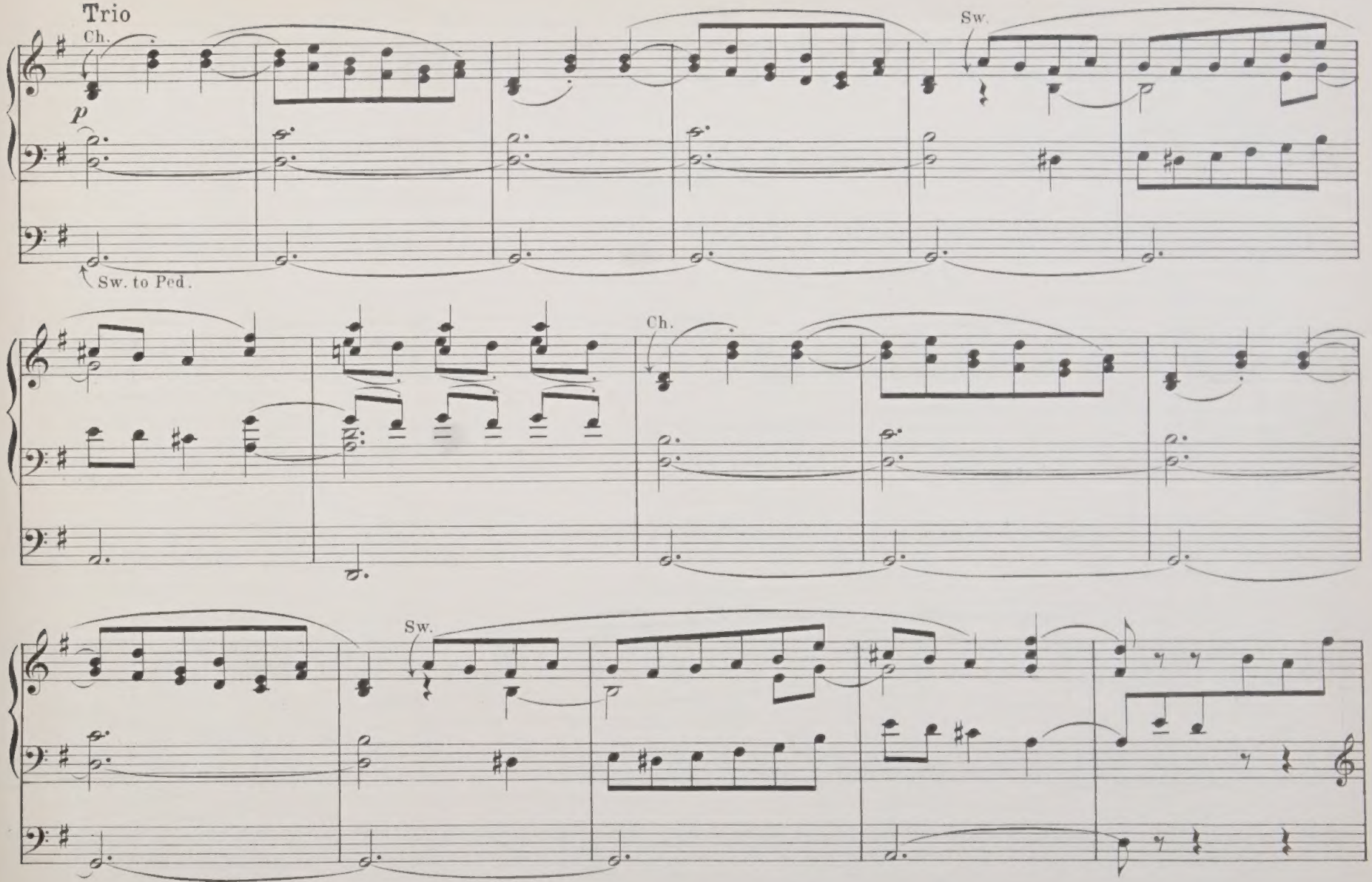
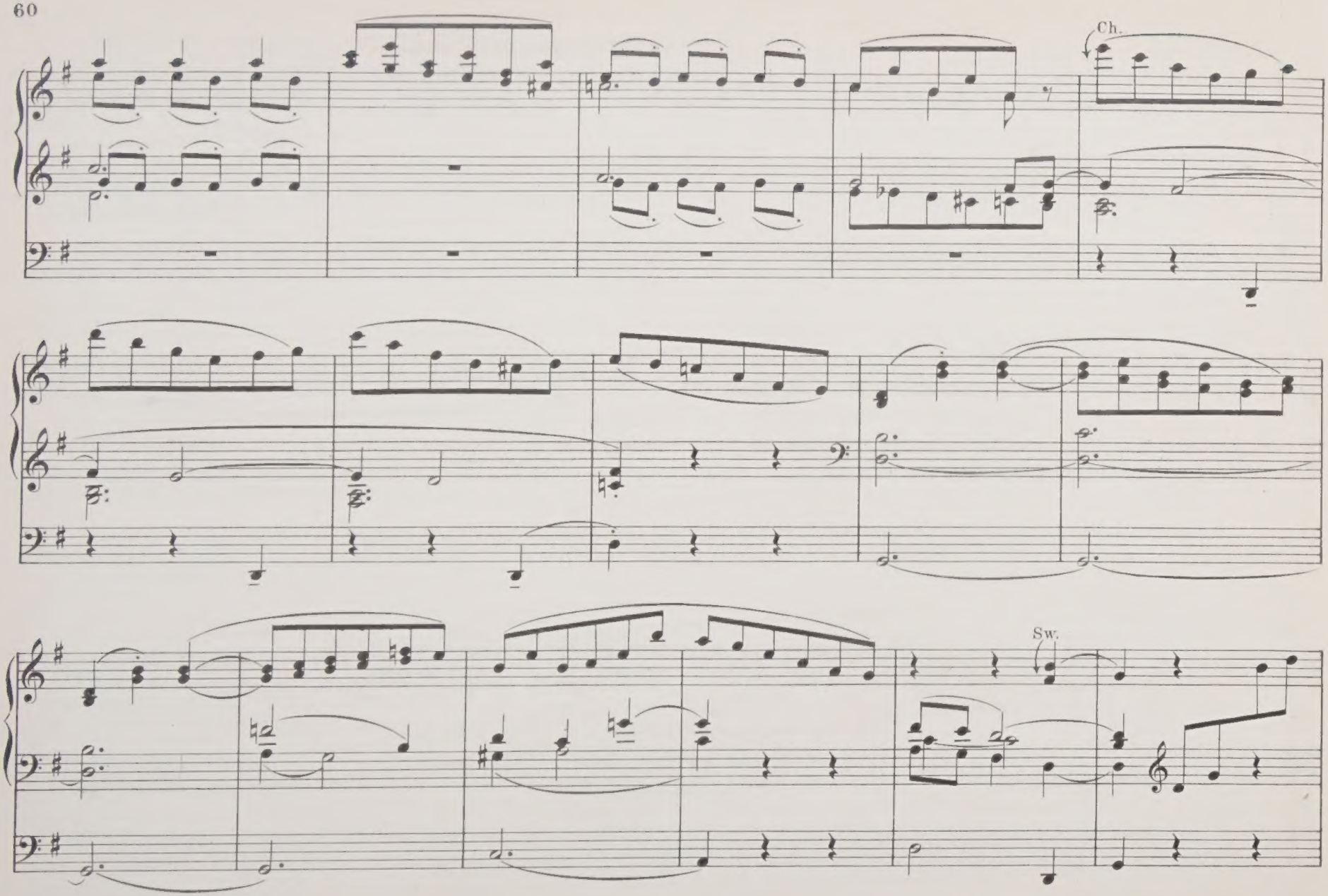
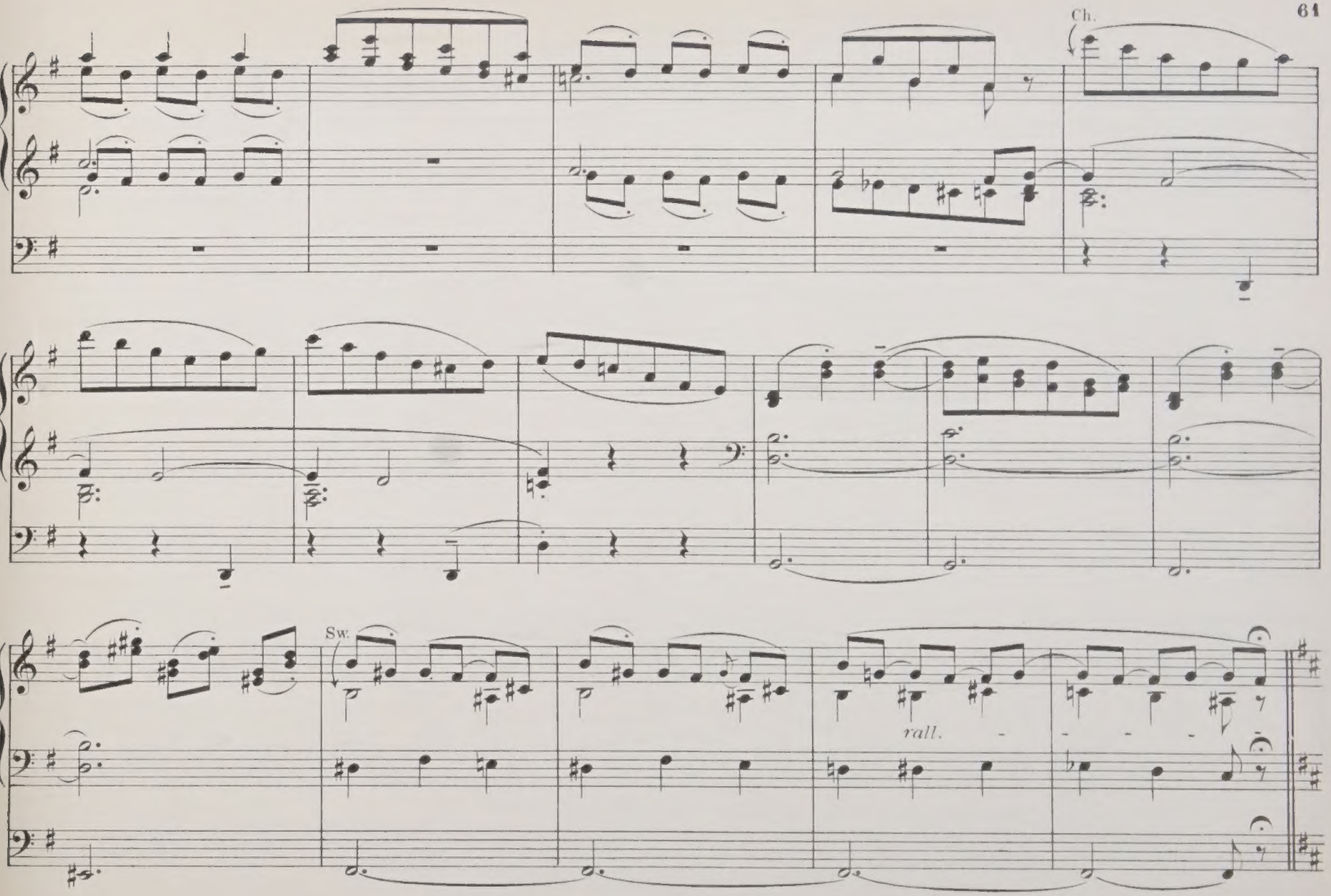
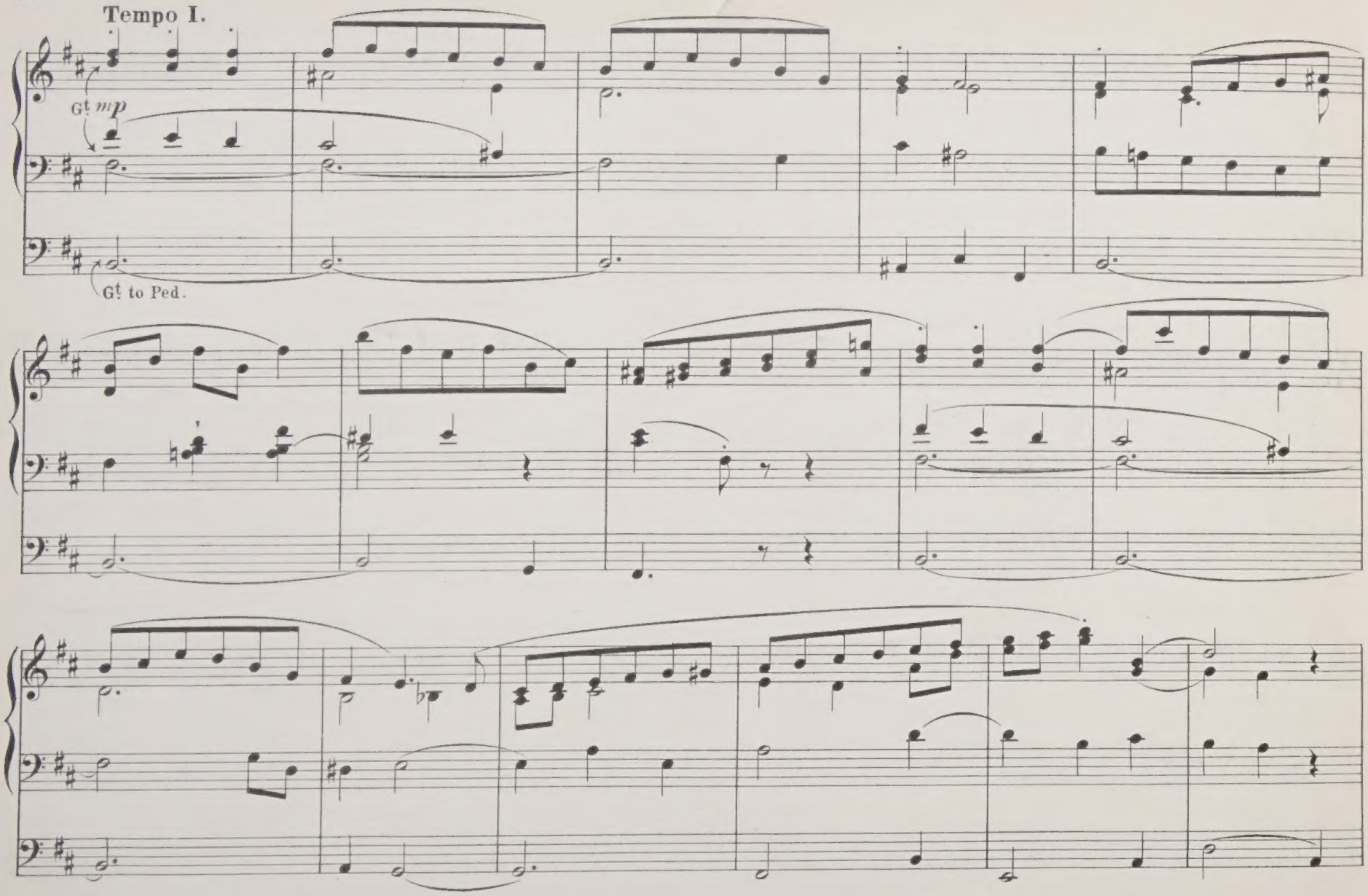

Ch. Flute 8 ft
Sw. Diap.
Sw.
Ch.
Ch.
Sw.
poco rit.
G.t

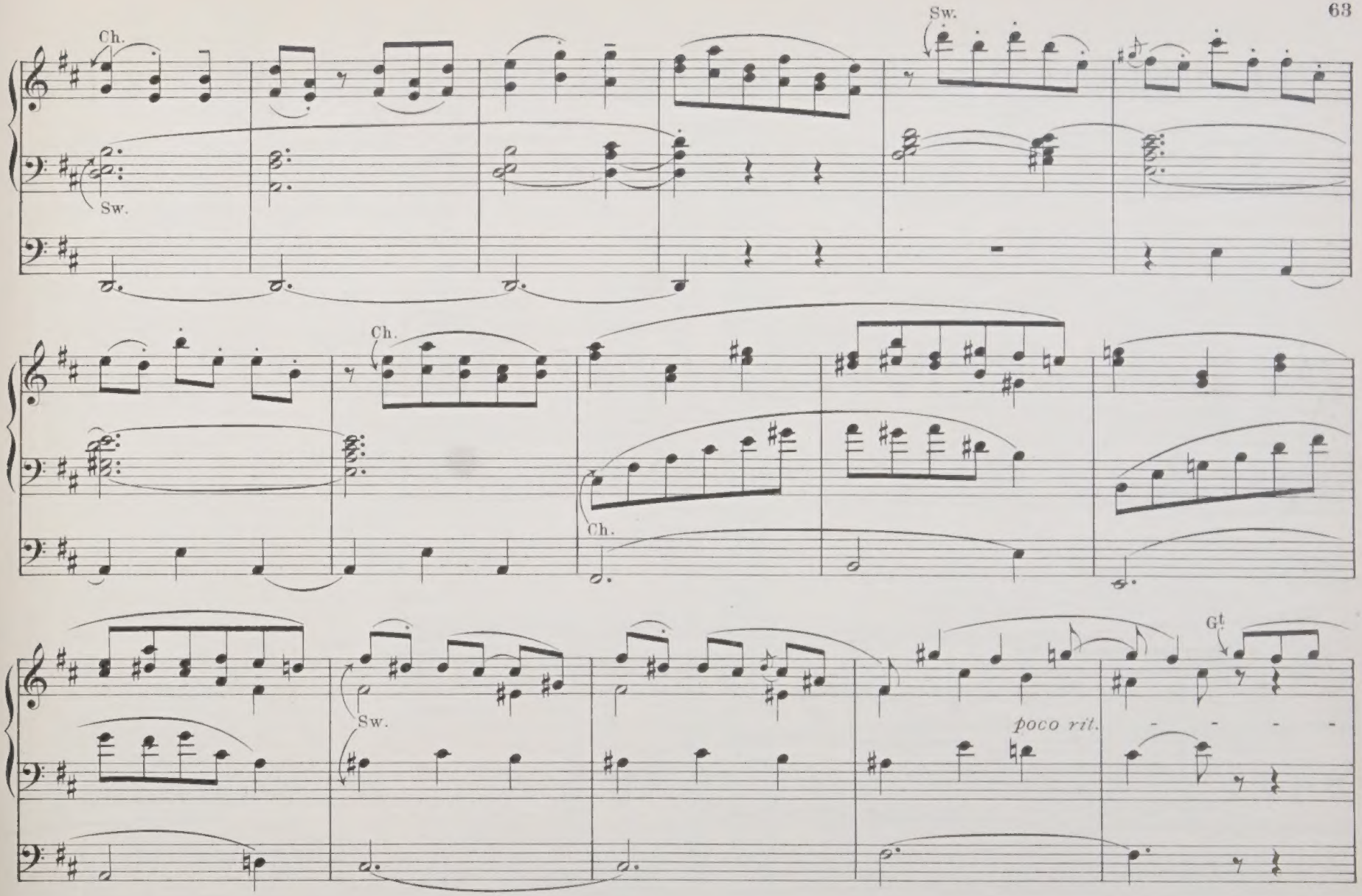

a tempo
Gt
Gt to Ped.
(add to Prin.)
più f
1
2
Sw.

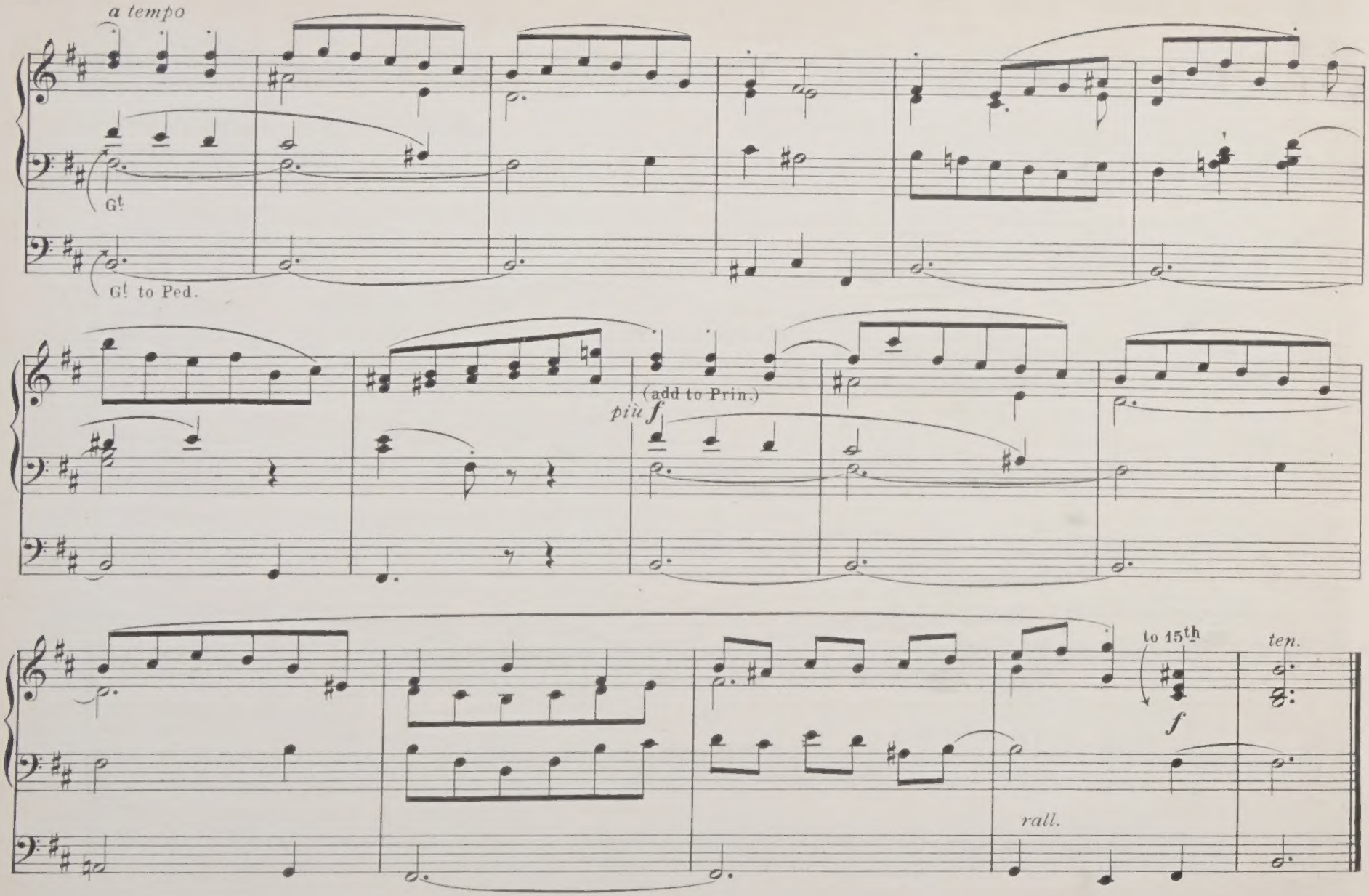

Trio
Ch.
p
Sw.
Sw. to Ped.
Ch.
Sw.


Ch.
Sw.


Ch.
Sw.
rall.


Tempo I.
Gt mp
Gt to Ped.


Ch.
Sw.
Sw.
Ch.
Ch.
Ch.
Sw.
G!
poco rit.


a tempo
G!
G! to Ped.
(add to Prin.)
piu f
to 15th
f
ten.
rall.

The Organ Loft

Book XXV. April 1st, 1905.

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Nº 75.

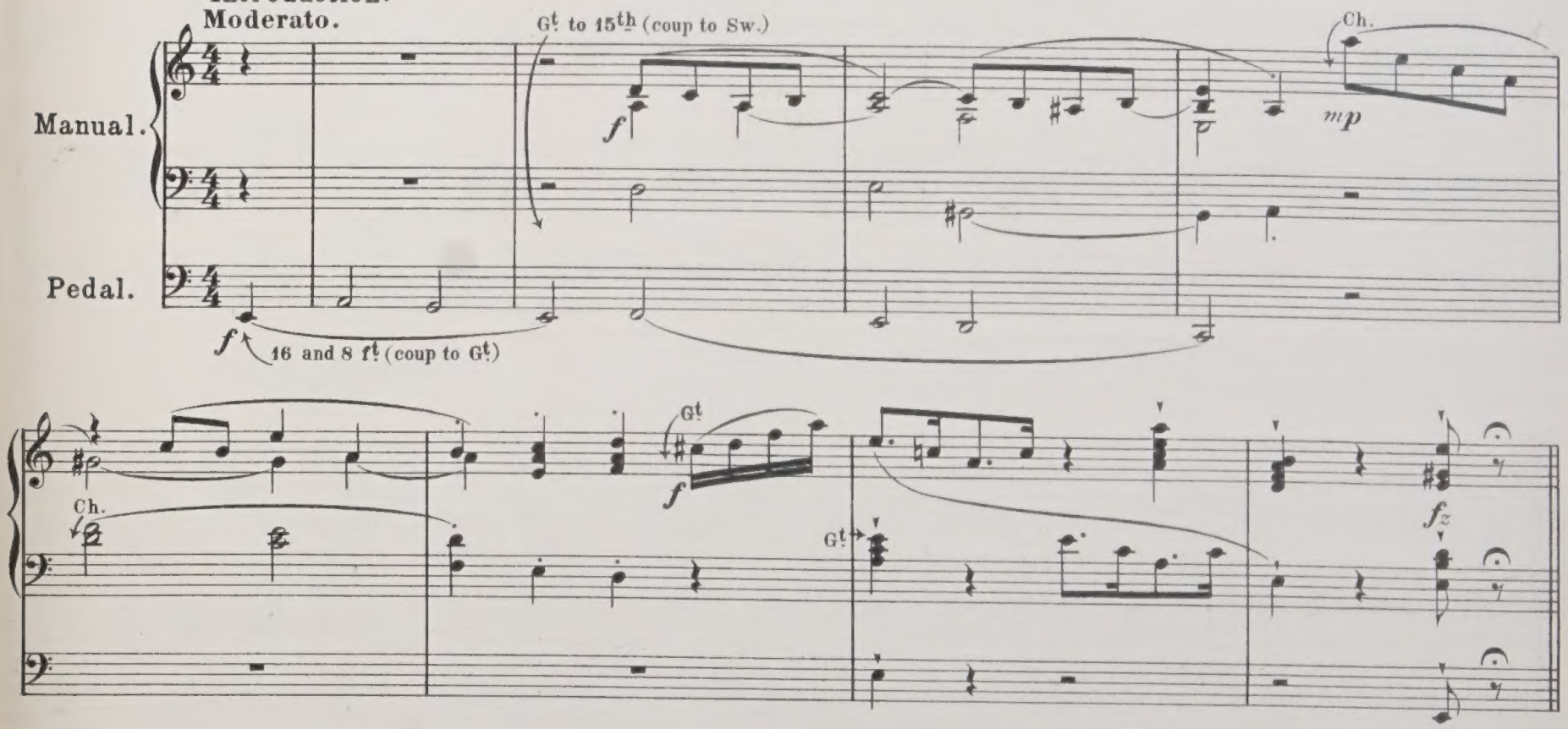
Theme with Variations.

Programme Annotation.

An excellent set of four variations and a finale on a theme, written in the form of a folk-song. This theme is preceded by an introduction which clearly shows the character of the subject to follow.

The composition makes an admirable piece abounding in interest both to performer and listeners.

William Faulkes.



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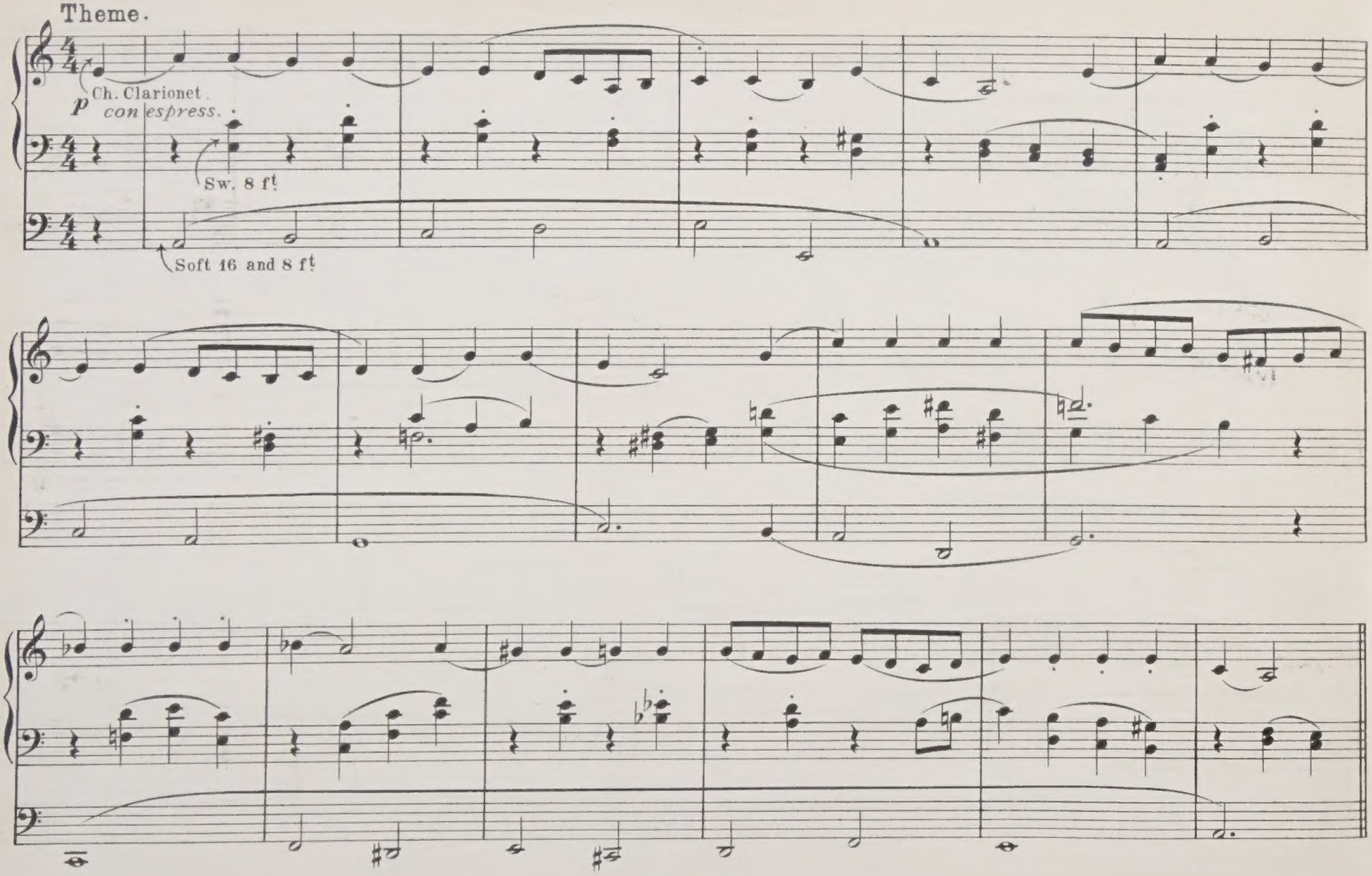
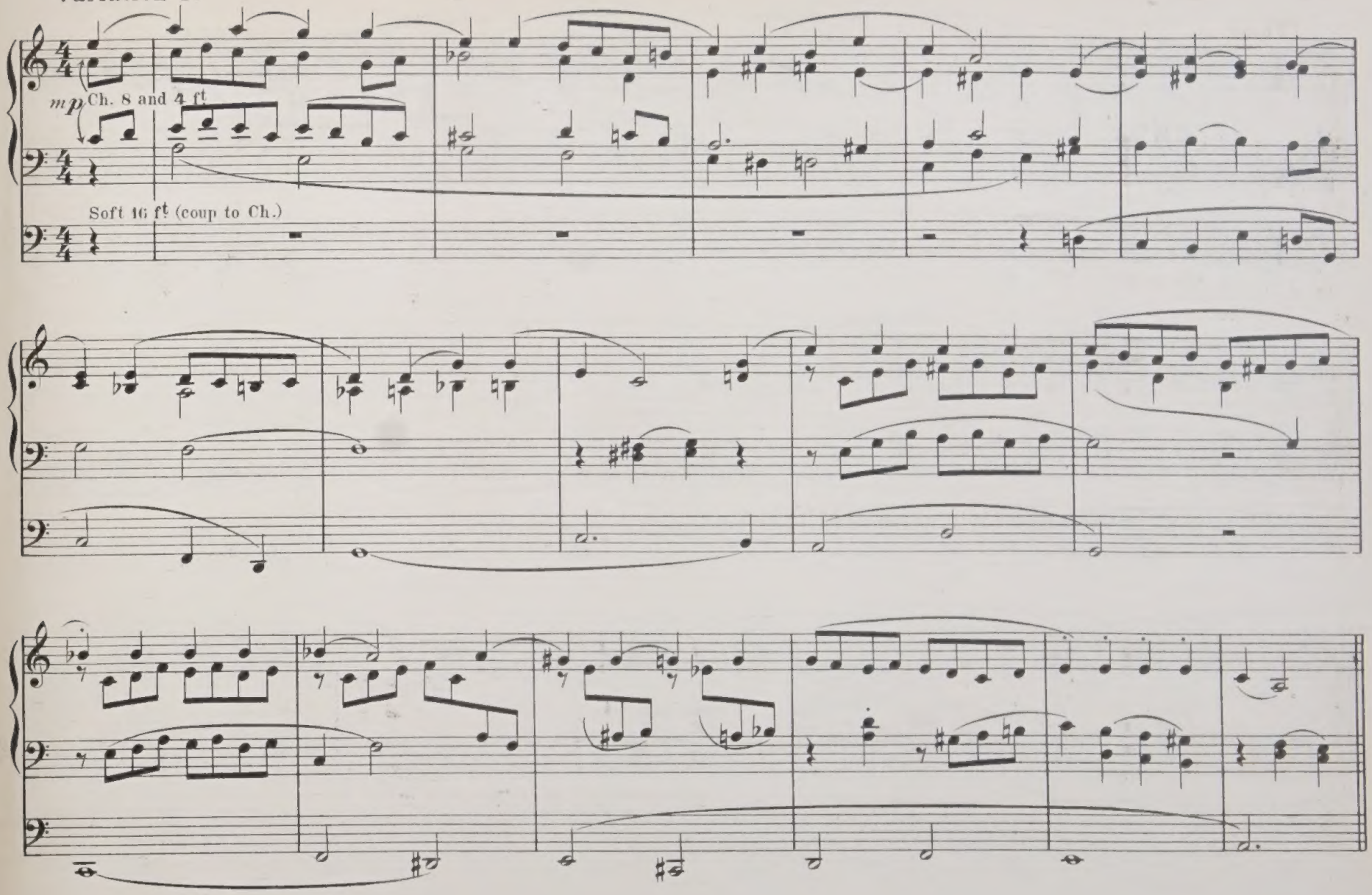
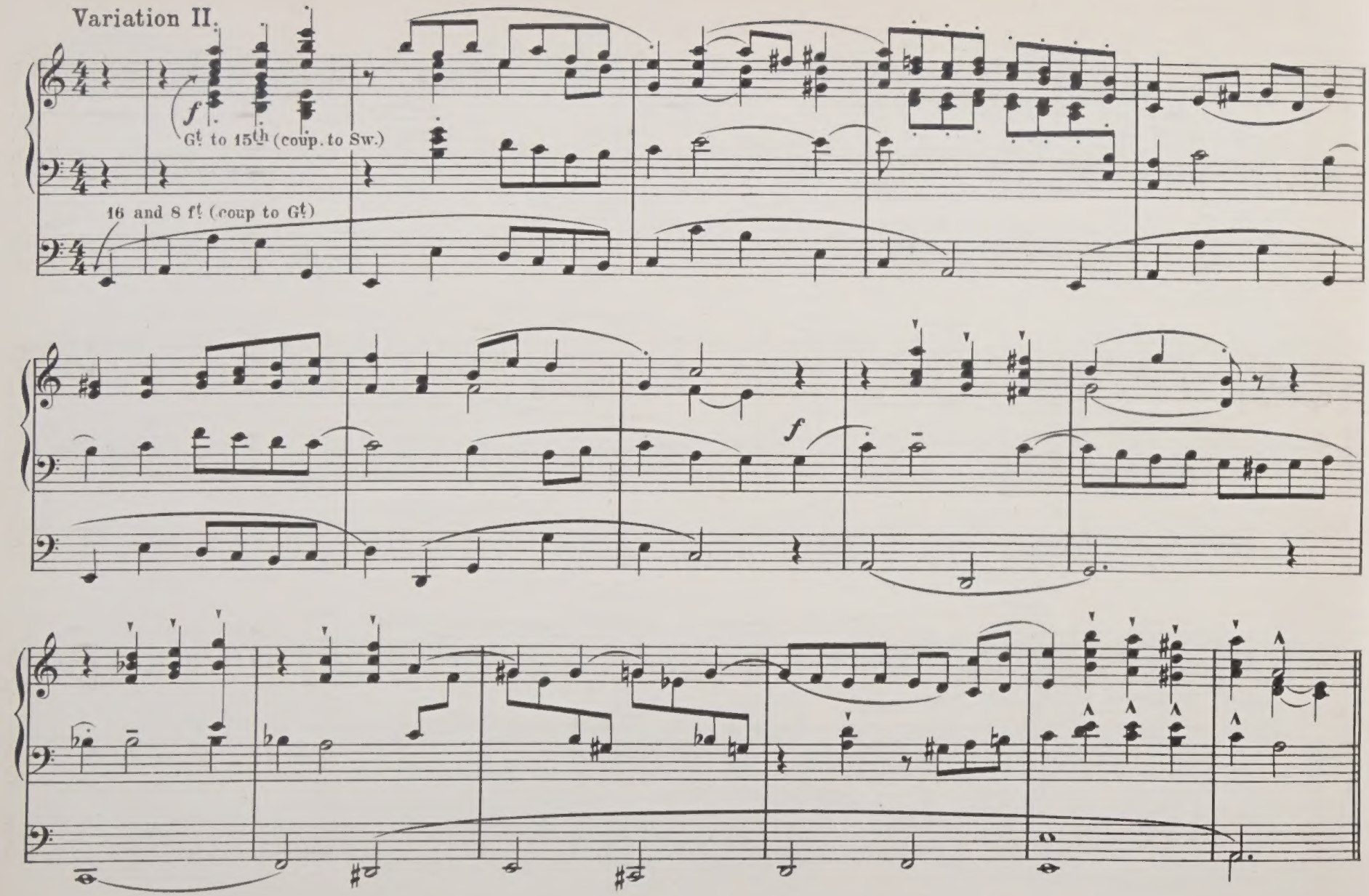
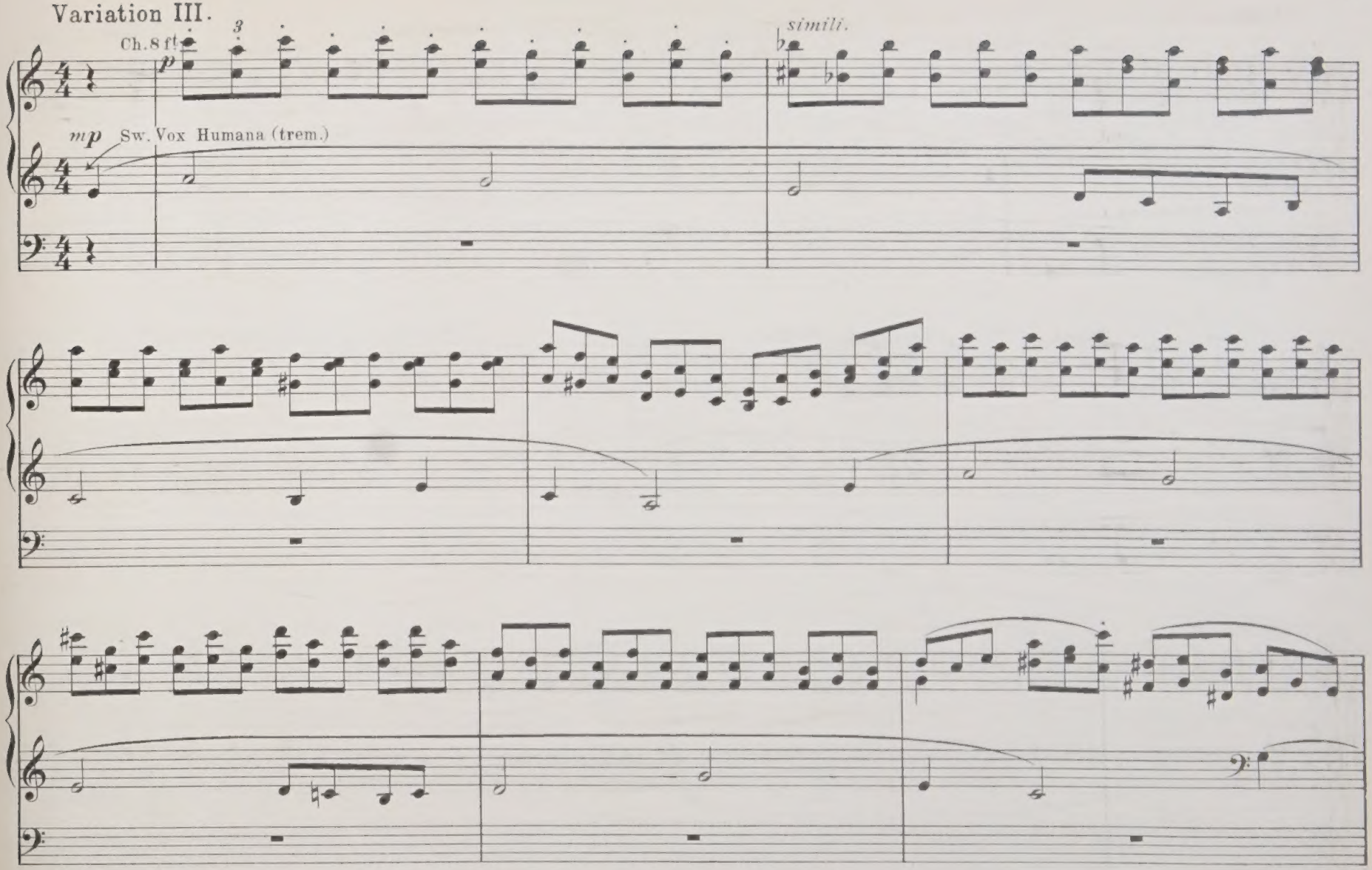
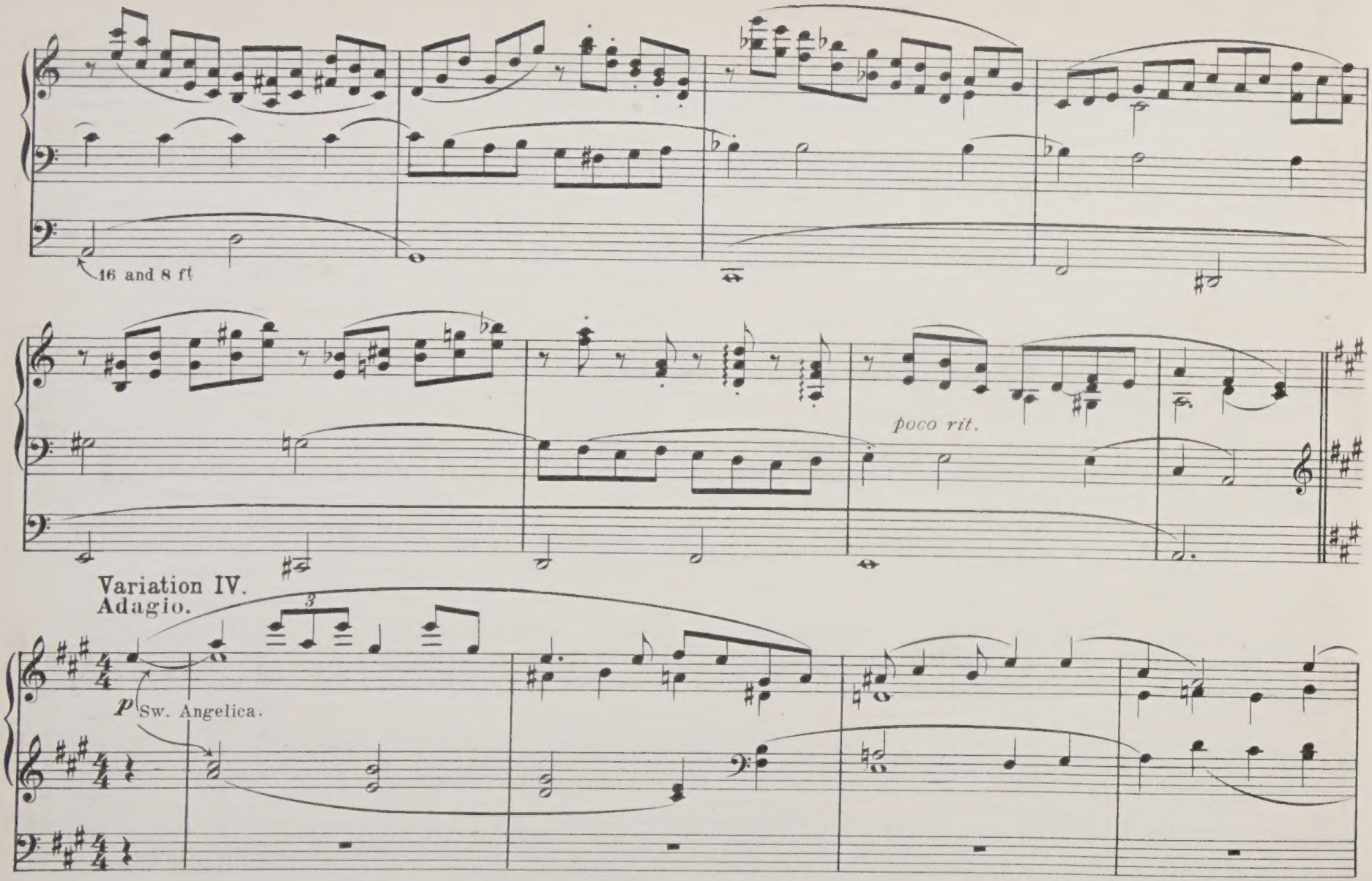

Theme.
p
Ch. Clarionet.
con espress.
Sw. 8 ft
Soft 16 and 8 ft

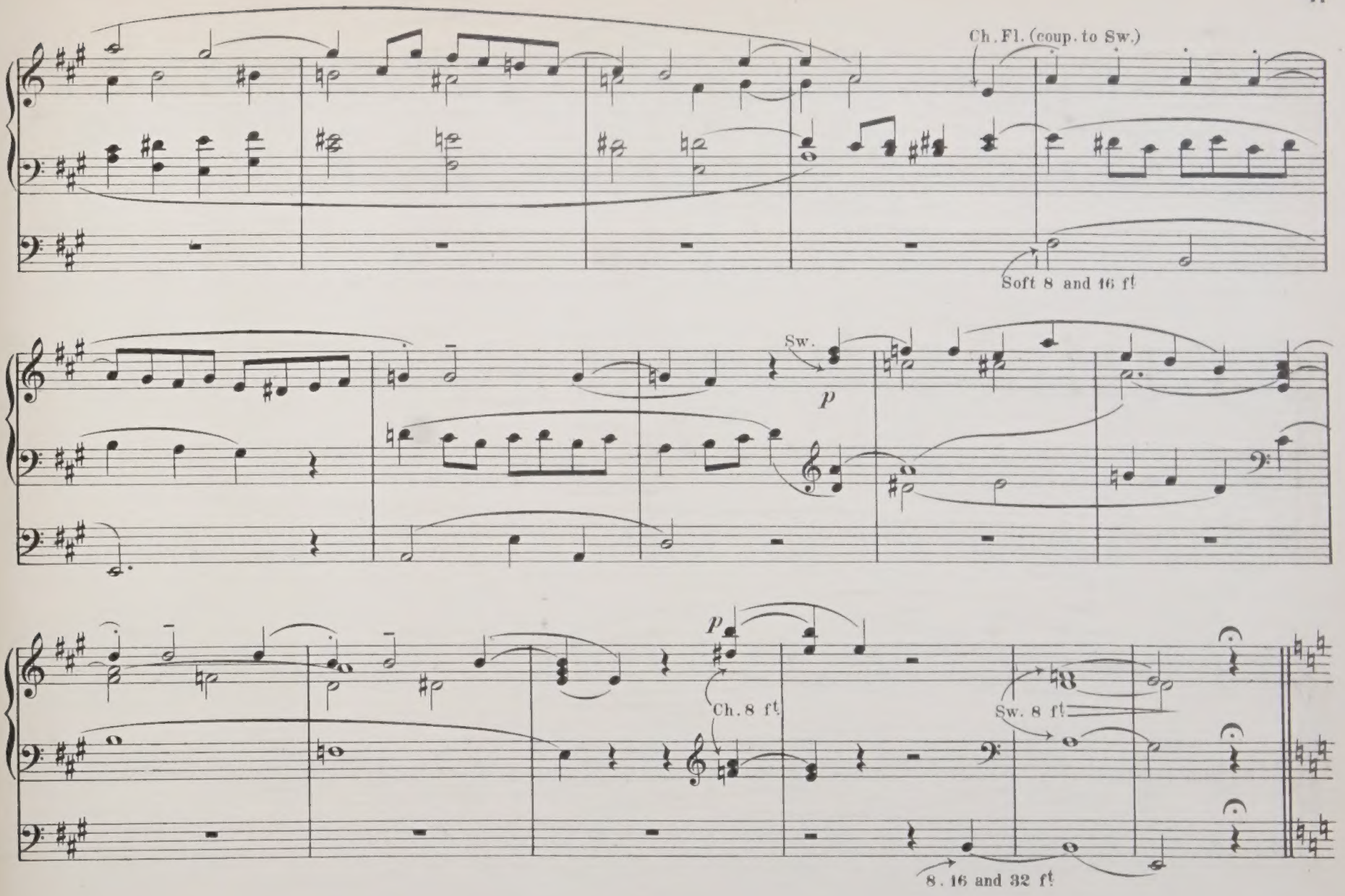
Variation I.



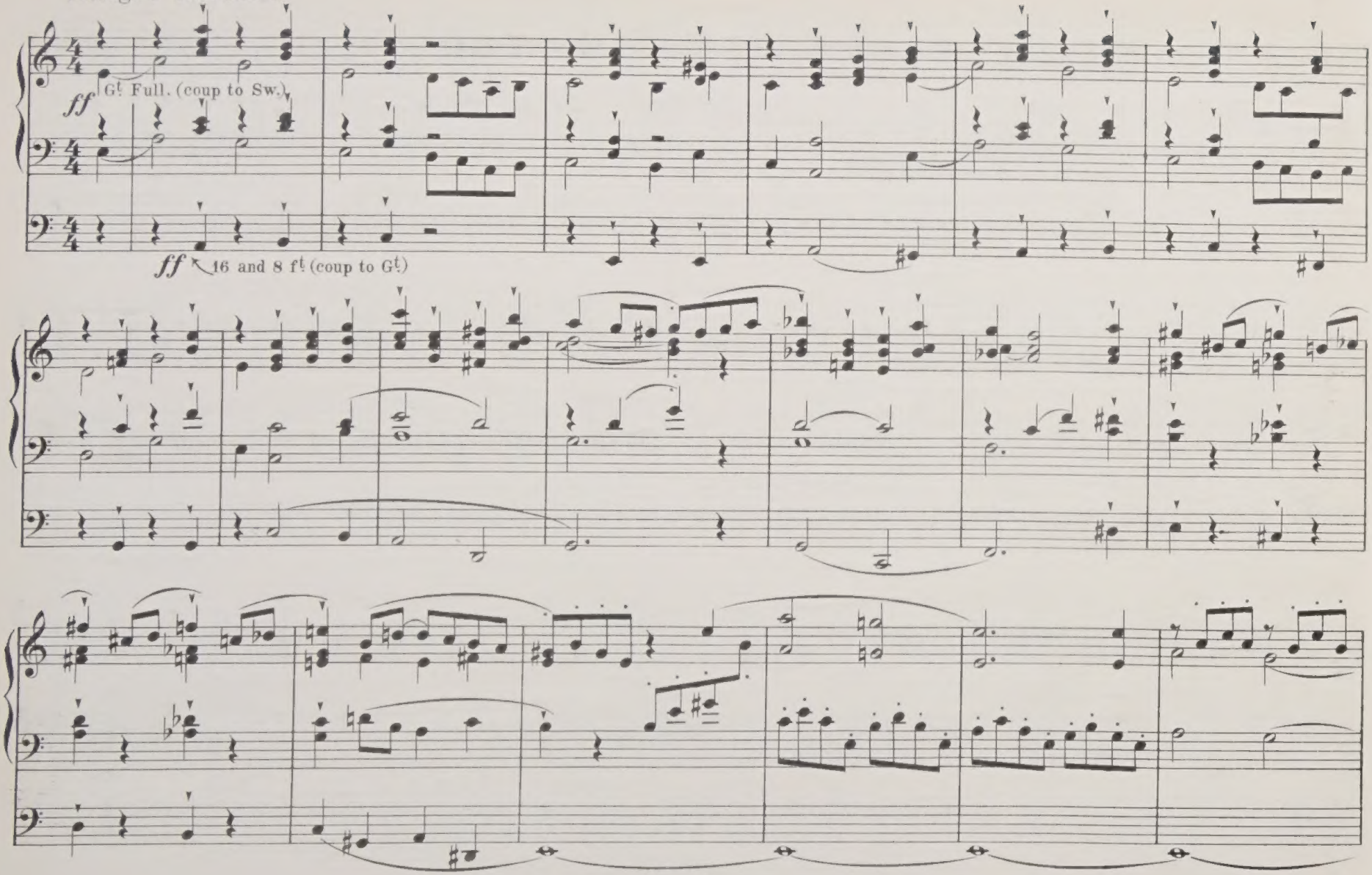

Variation II.
f
Gt to 15th (coup. to Sw.)
16 and 8 ft (coup to Gt)
f

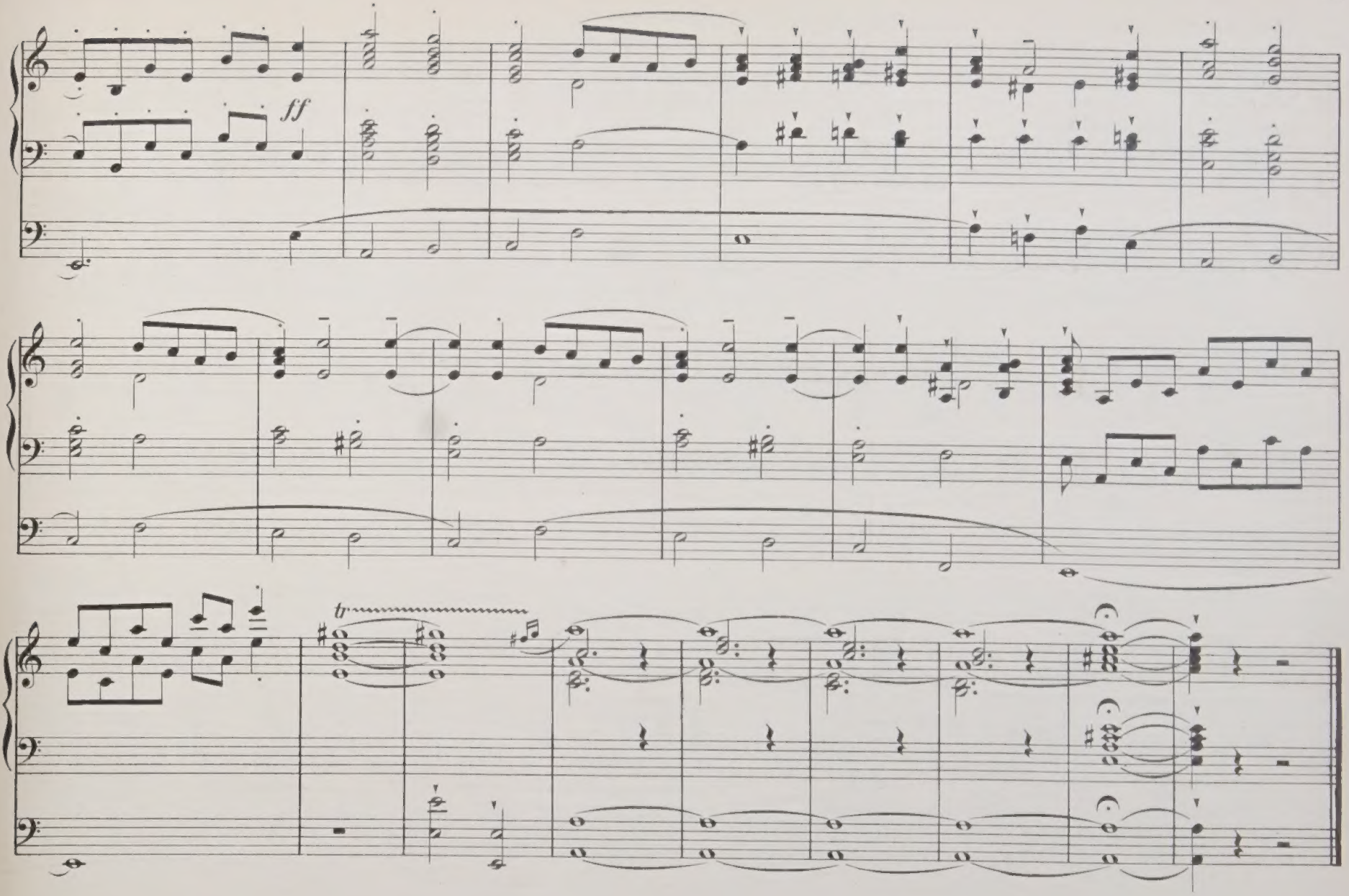

Variation III.
Ch. 8 ft
3
p
simili.
mp
Sw. Vox Humana (trem.)


16 and 8 ft
poco rit.
Variation IV.
Adagio.
3
p
Sw. Angelica.


Ch. Fl. (coup. to Sw.)
Soft 8 and 16 ft
Sw.
p
p
Ch. 8 ft
Sw. 8 ft
8. 16 and 32 ft

Finale.
Allegro risoluto.





1909?

Prepare:
Ch. Soft Dia.
G^{t} Hohl Flute.
Sw. 8 and 4 f^{t}
Ped. Soft 16 and 8.

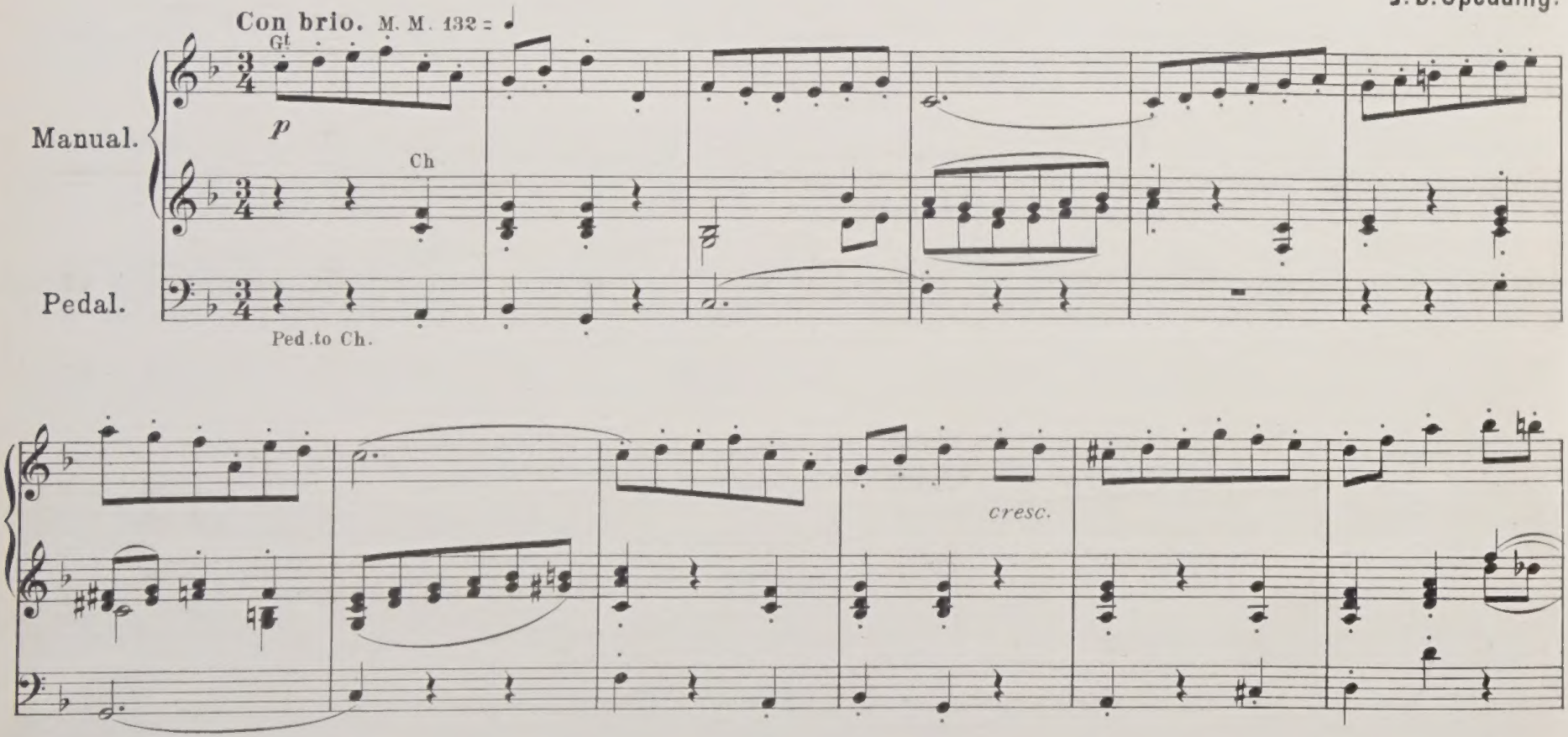
No. 76.

Canzone.

Programme Annotation.

A light and dainty movement, full of contrast and colour. It is constructed on three subjects or divisions and requires great care in properly contrasting one subject against the other.

J. D. Spedding.



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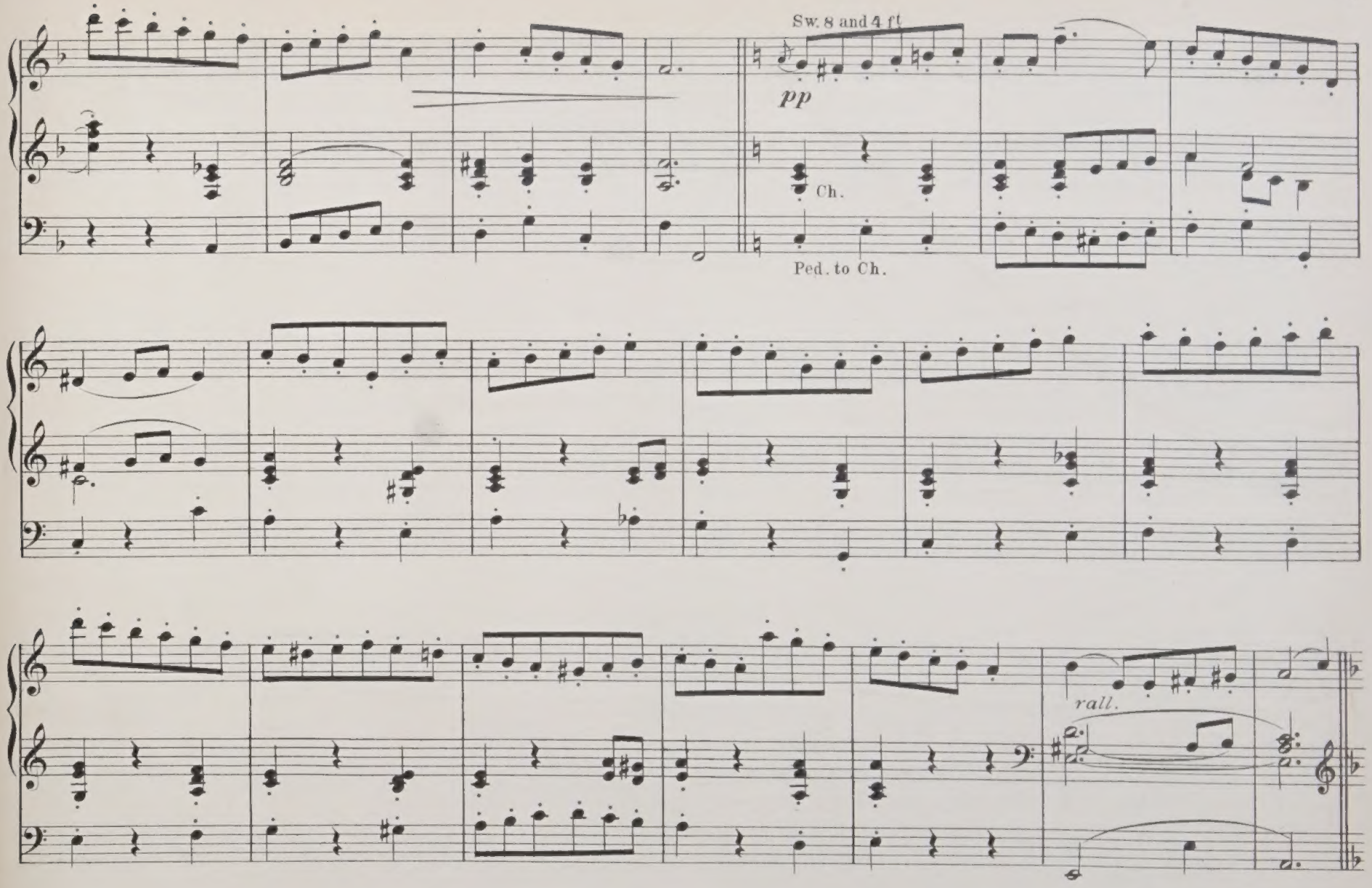
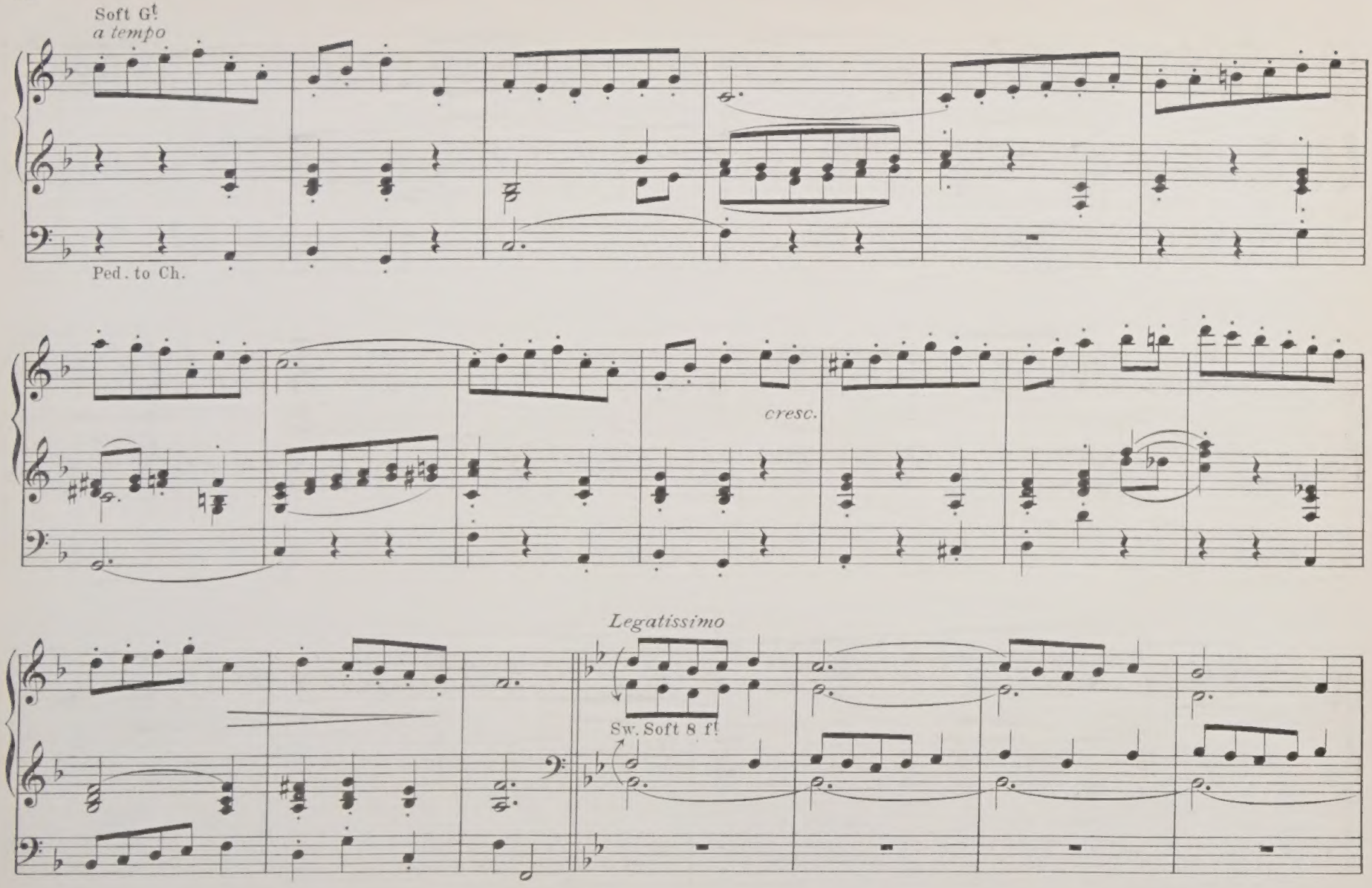
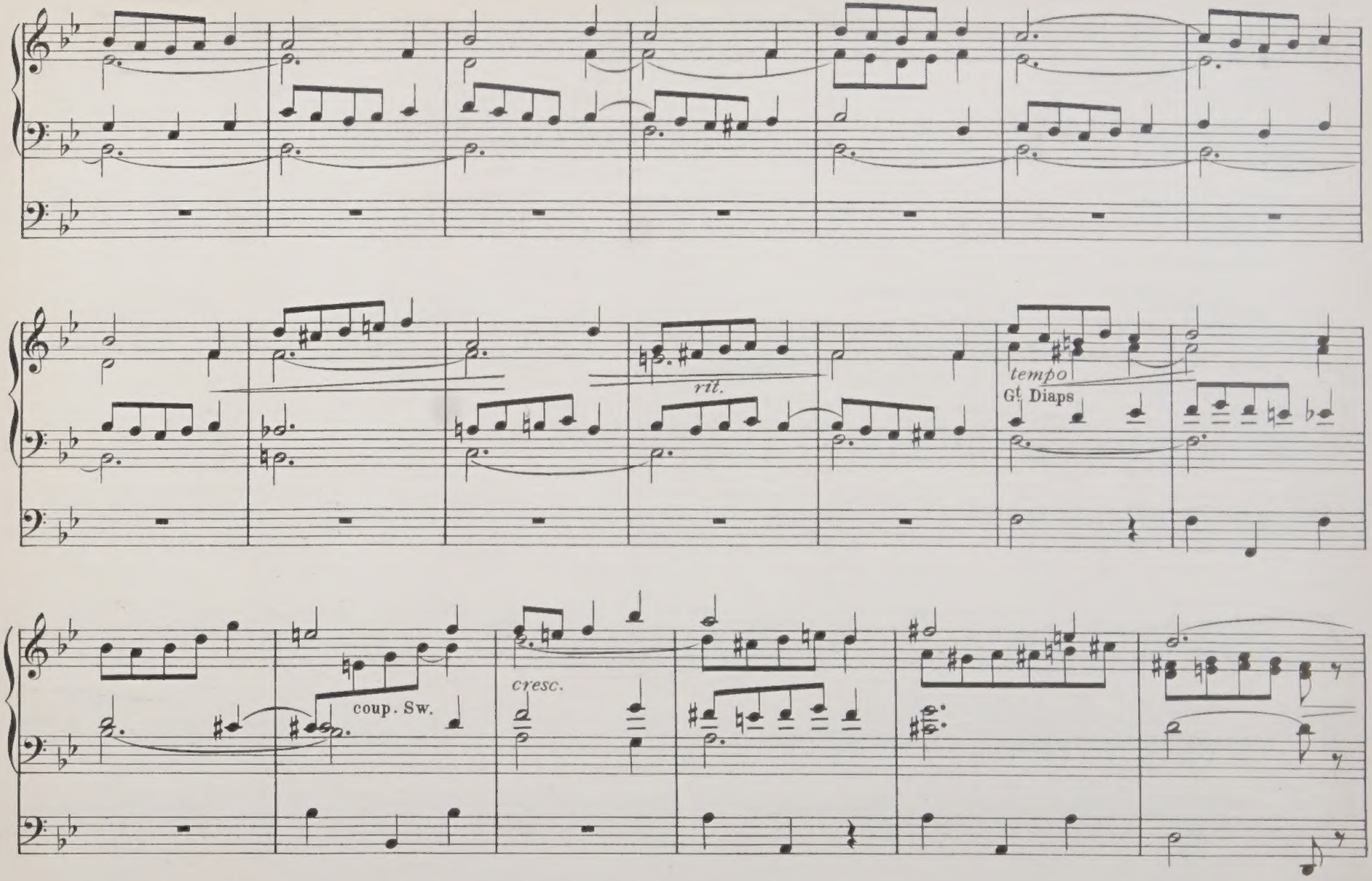
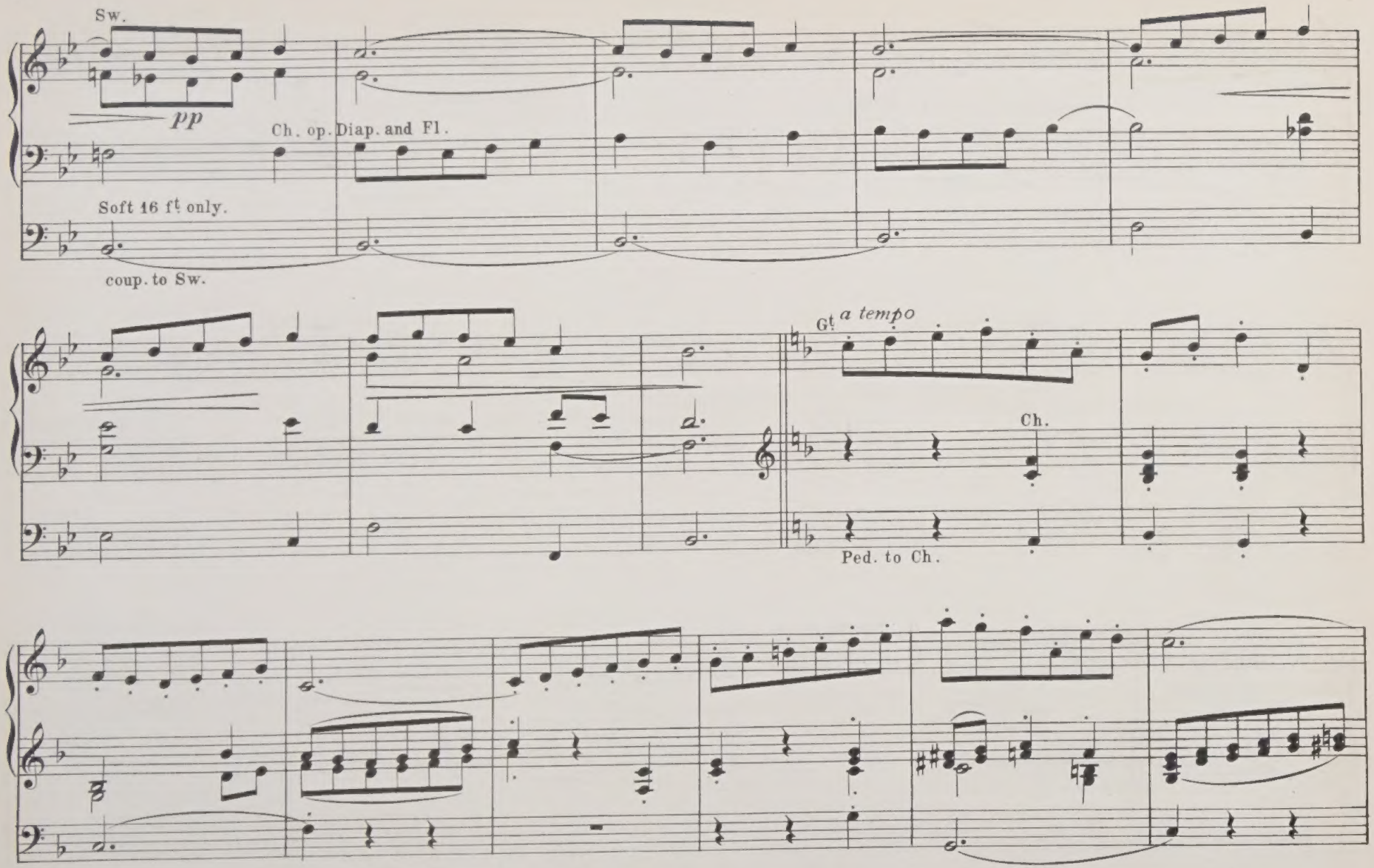
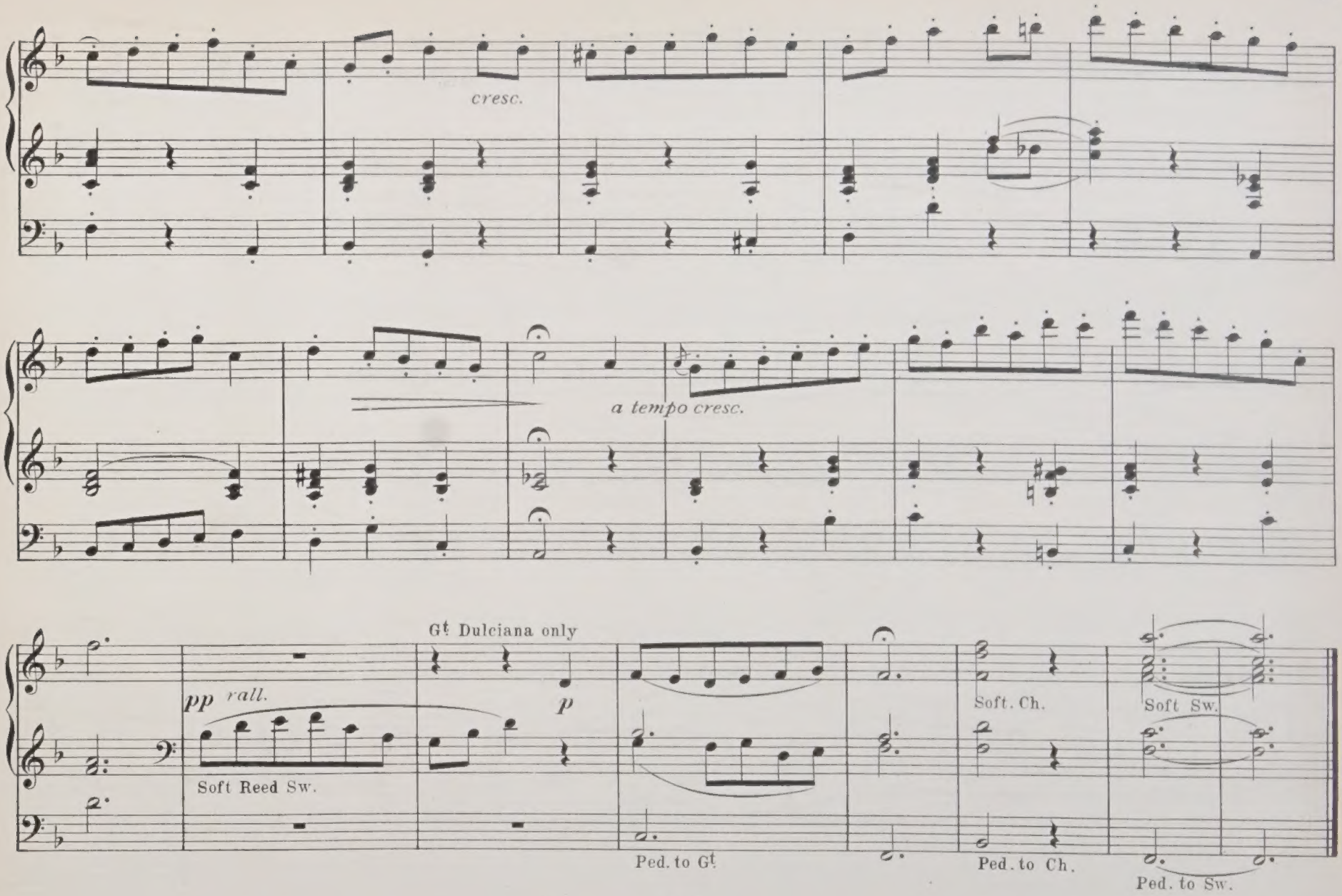

Sw. 8 and 4 ft.
pp
Ch.
Ped. to Ch.
rall.


Soft G!
a tempo
Ped. to Ch.
cresc.
Legatissimo
Sw. Soft 8 f!


rit.
tempo
Gt. Diaps
coup. Sw.
cresc.


Sw.
pp
Ch. op. Diap. and Fl.
Soft 16 ft only.
coup. to Sw.
Gt
a tempo
Ch.
Ped. to Ch.

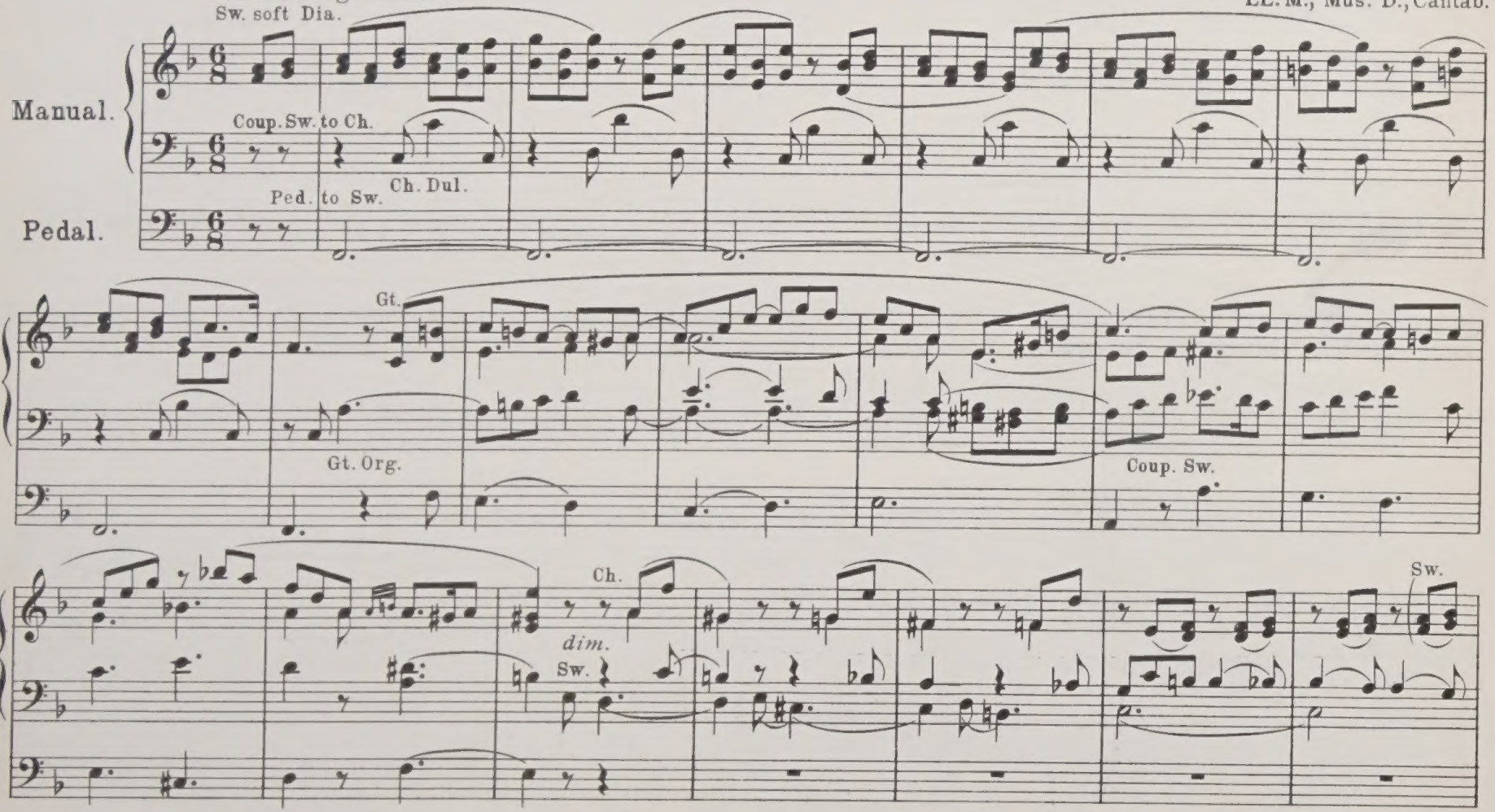

cresc.
a tempo cresc.
Gt Dulciana only
pp rall.
p
Soft Reed Sw.
Ped. to Gt
Soft. Ch.
Ped. to Ch.
Soft Sw.
Ped. to Sw.

No. 77.
Andante Grazioso.

Programme Annotation.

A graceful movement in $\frac{6}{8}$ time, admirably adapted for bringing out, with excellent effect, the softer stops of an organ. The character of the whole piece is of a quiet nature with beautiful Solo phrases.

ALAN GRAY.
LL. M., Mus. D., Cantab.



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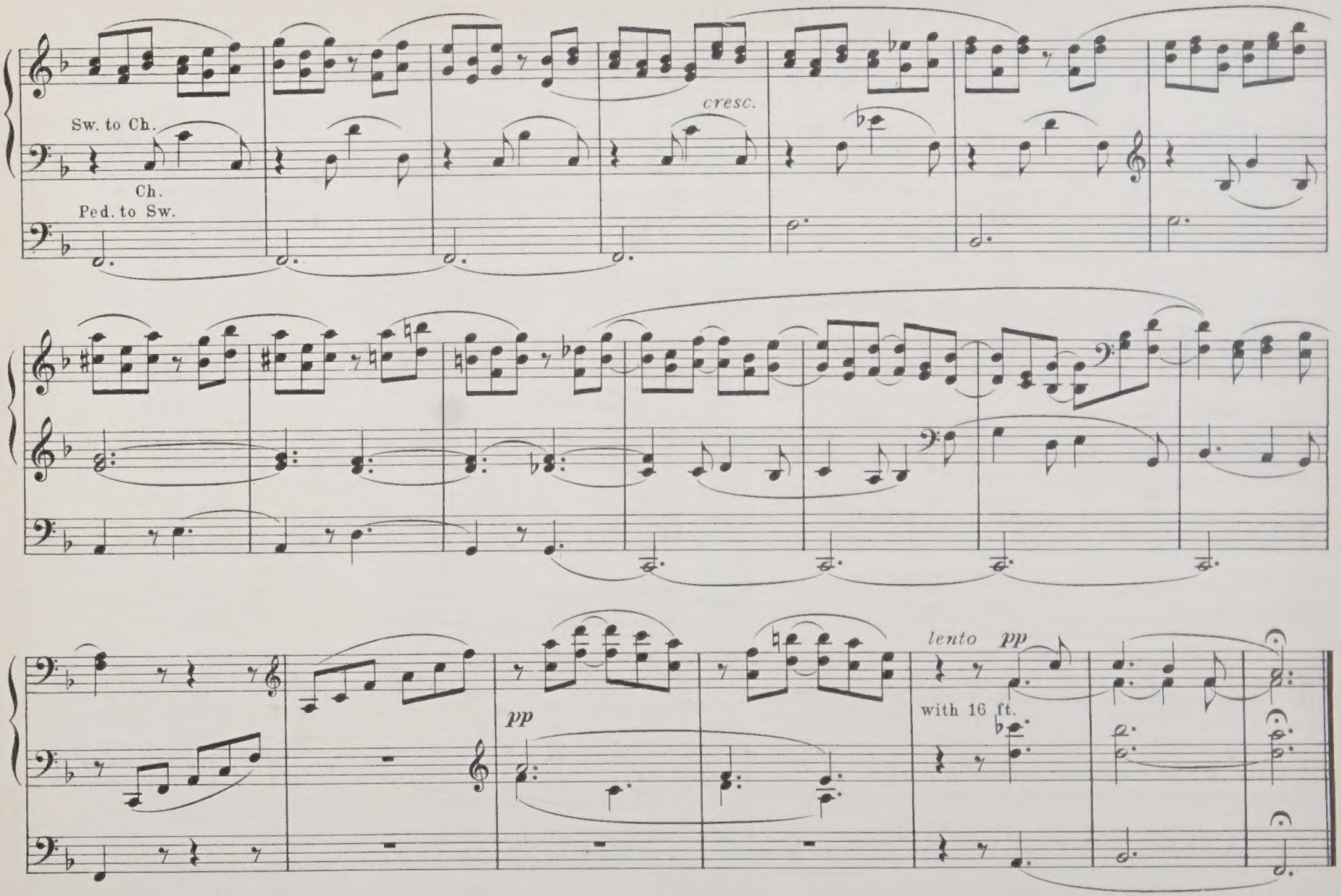
Sw. to Ch.
Ch.
Ped. to Sw.
cresc.
pp
lento pp
with 16 ft.

The Organ Loft

Book XXVI. May 1st. 1905.

A MAGAZINE
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CHURCH & RECITAL PURPOSES.

Edited by Dr. A. H. MANN, Organist of King's College, Cambridge.

Issued on the 1st of the Month.

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79 Romance.
80 Toccata.

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Composed for and dedicated to Fred GOSTELOW, Esq.

Nº 78.

Suite in F minor.

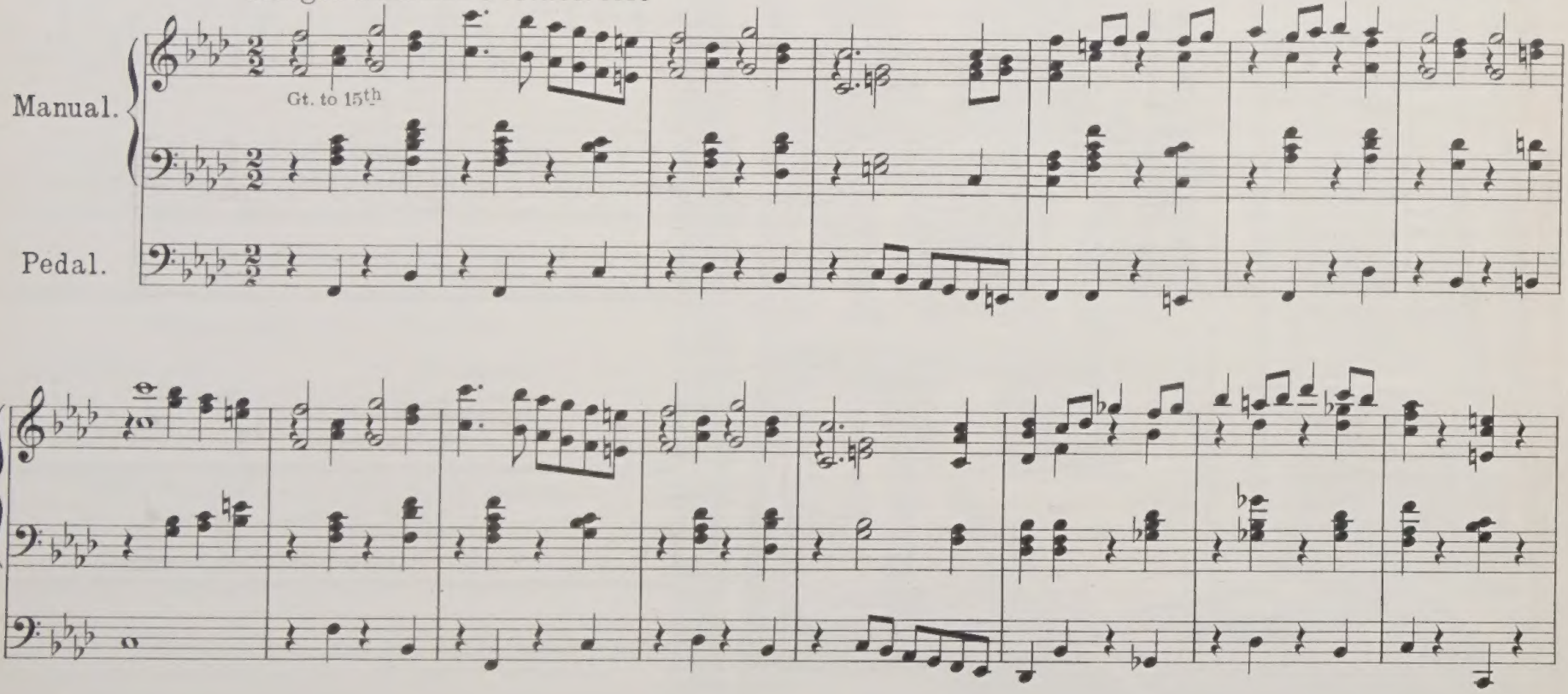
Allegro Maestoso.

Programme Annotation.

This movement is in binary form. The 1st Subject, in the key of F minor, is somewhat massive in character, but leads into a restful melody in the key of A flat, being the 2nd Subject. A reference to the first subject in the key of A flat finishes the first part of the first movement. The development, which is not long, consists principally of 1st Subject matter. The Coda also is based on the 1st Subject idea, which is the dominant idea of the whole movement.

W. RALPH DRIFFILL, Op. 14.

Allegro maestoso e vivace. 88=𝅗𝅥



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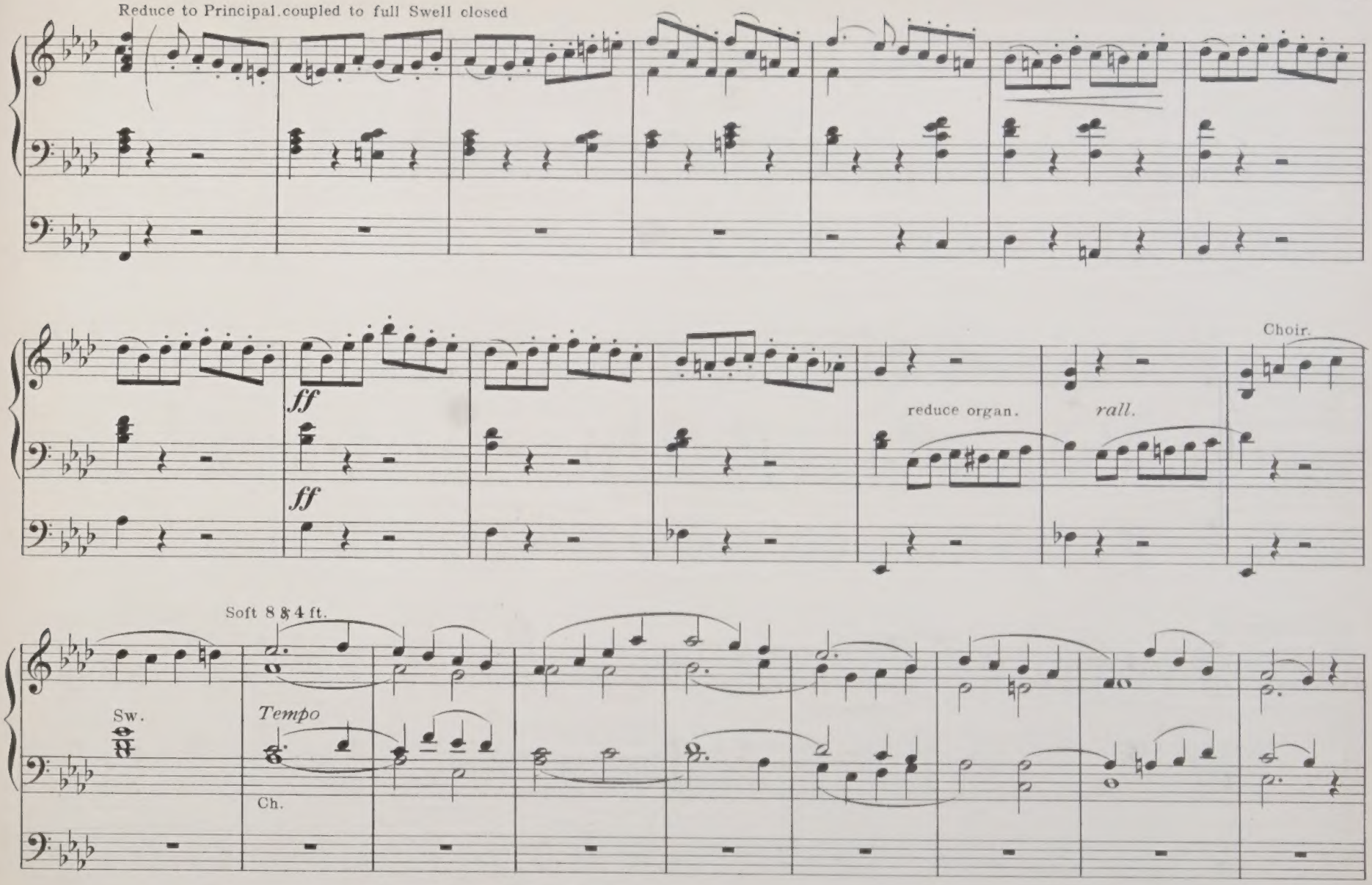
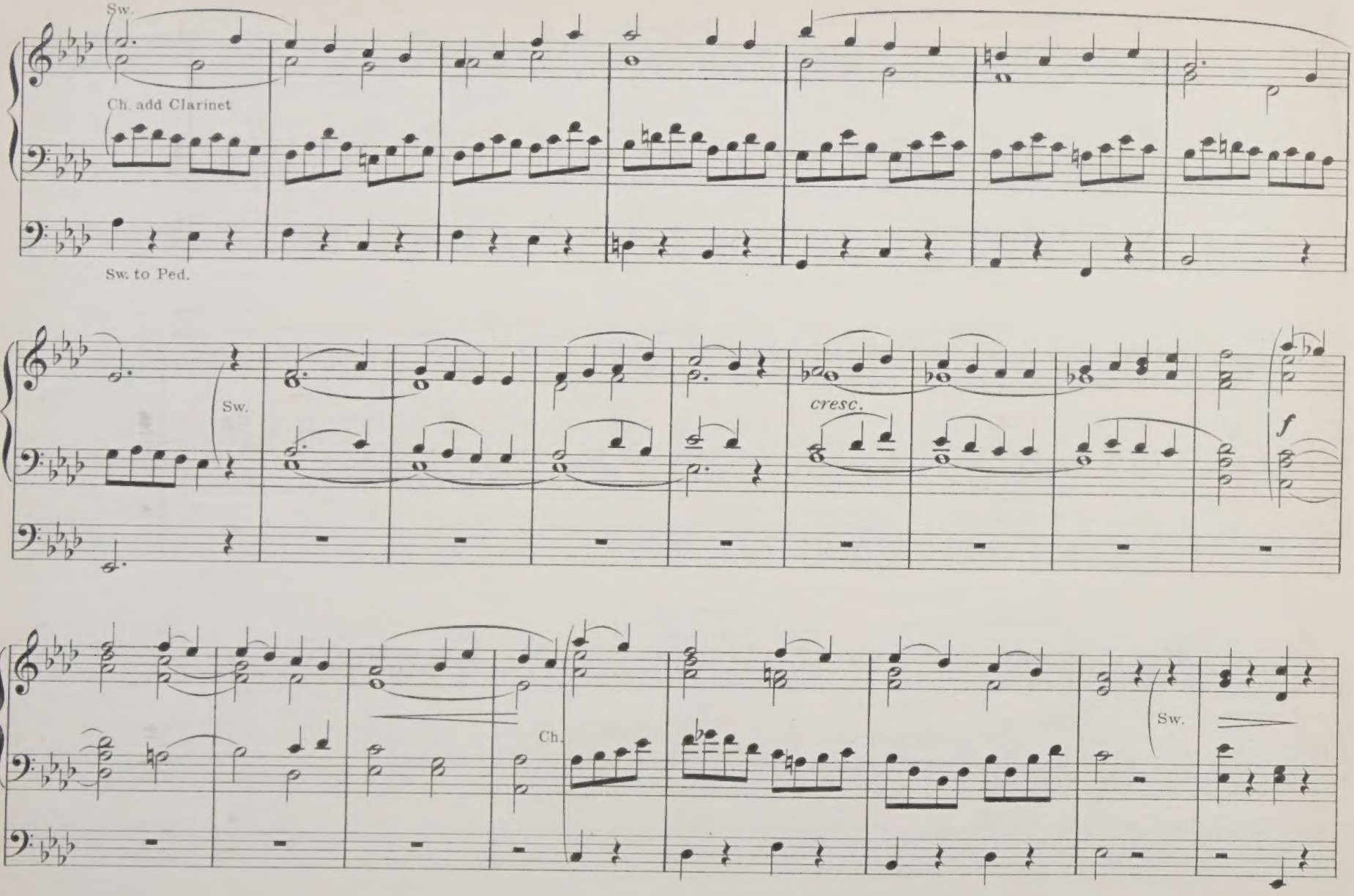
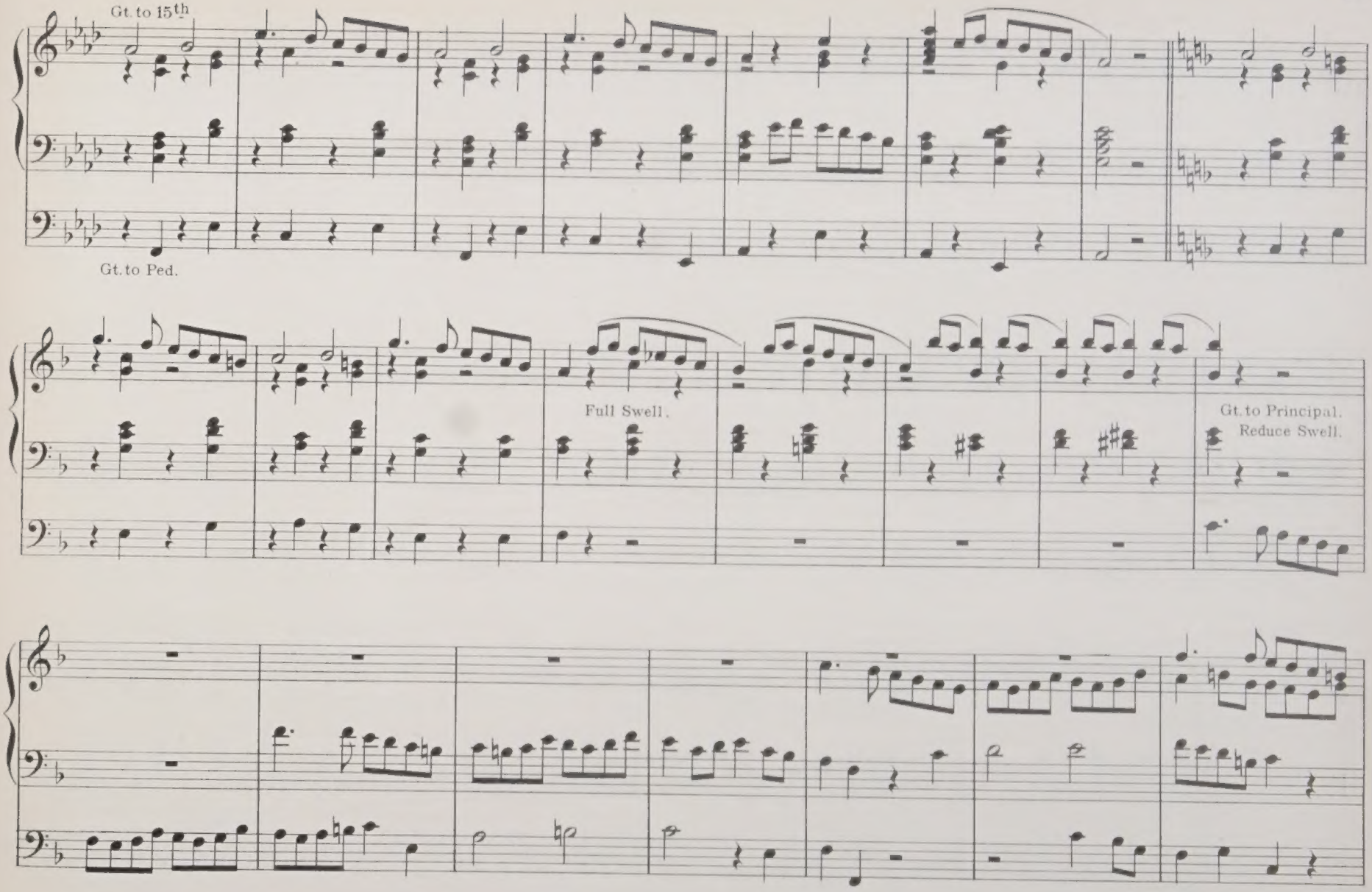
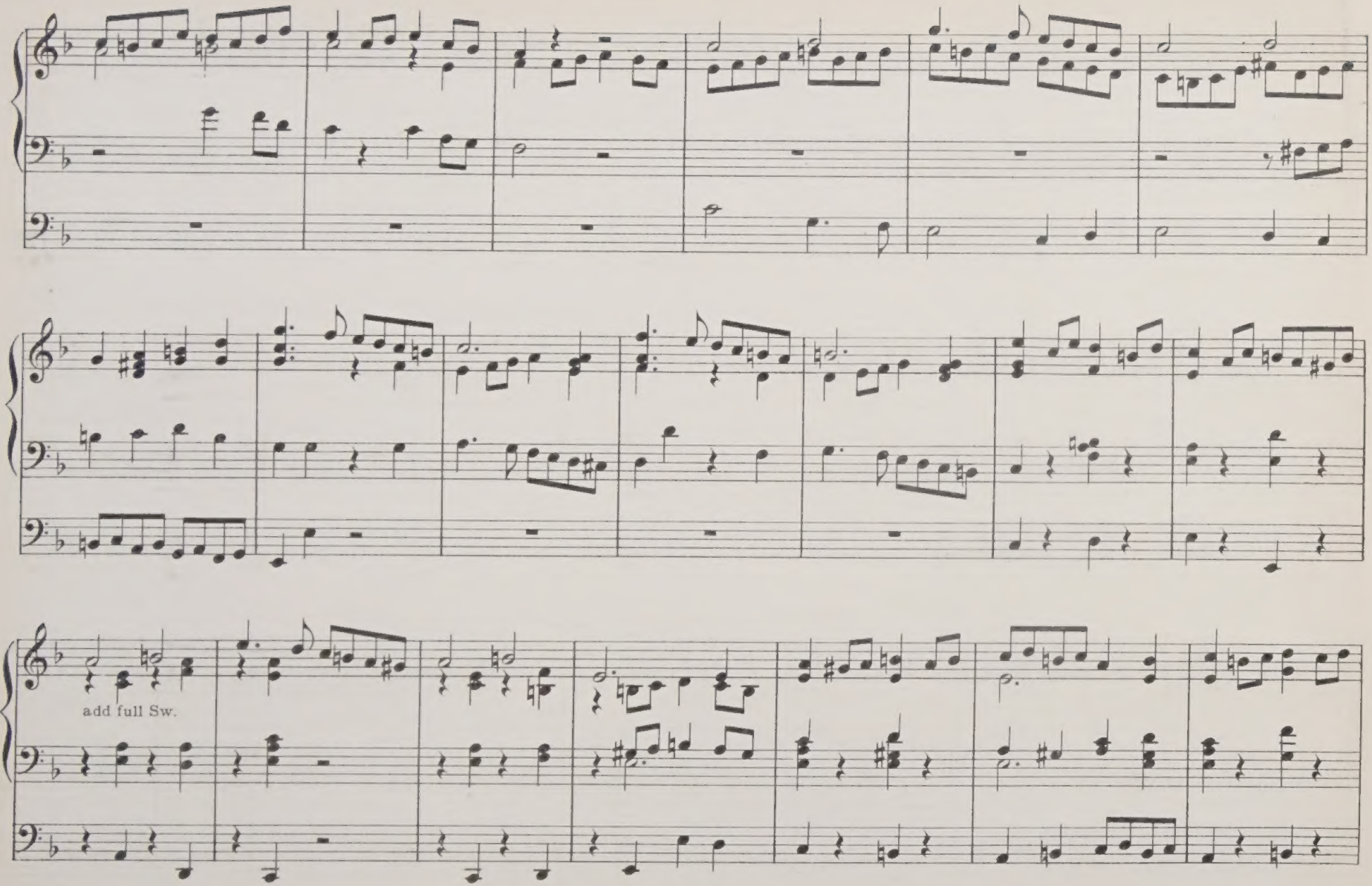
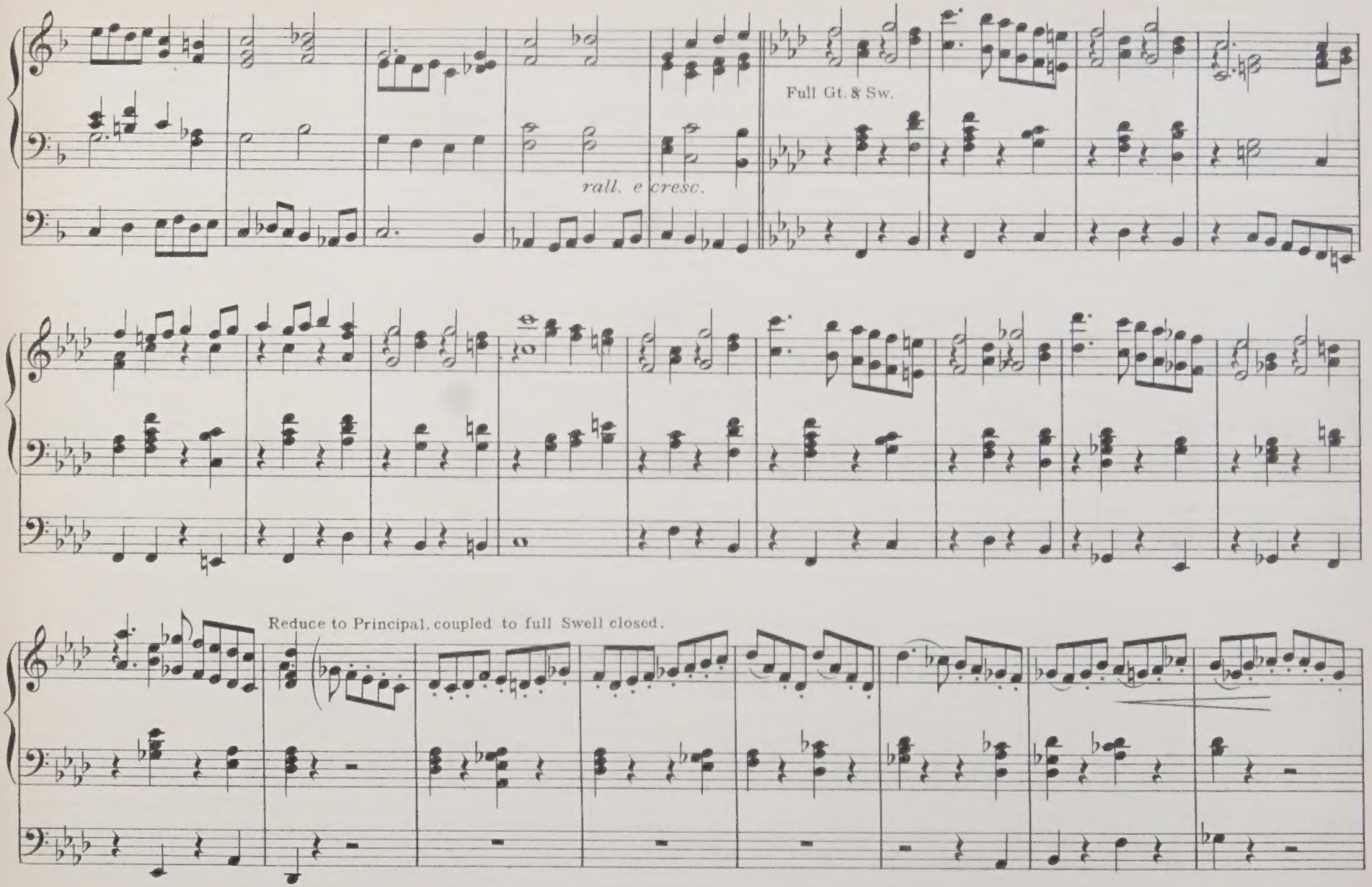
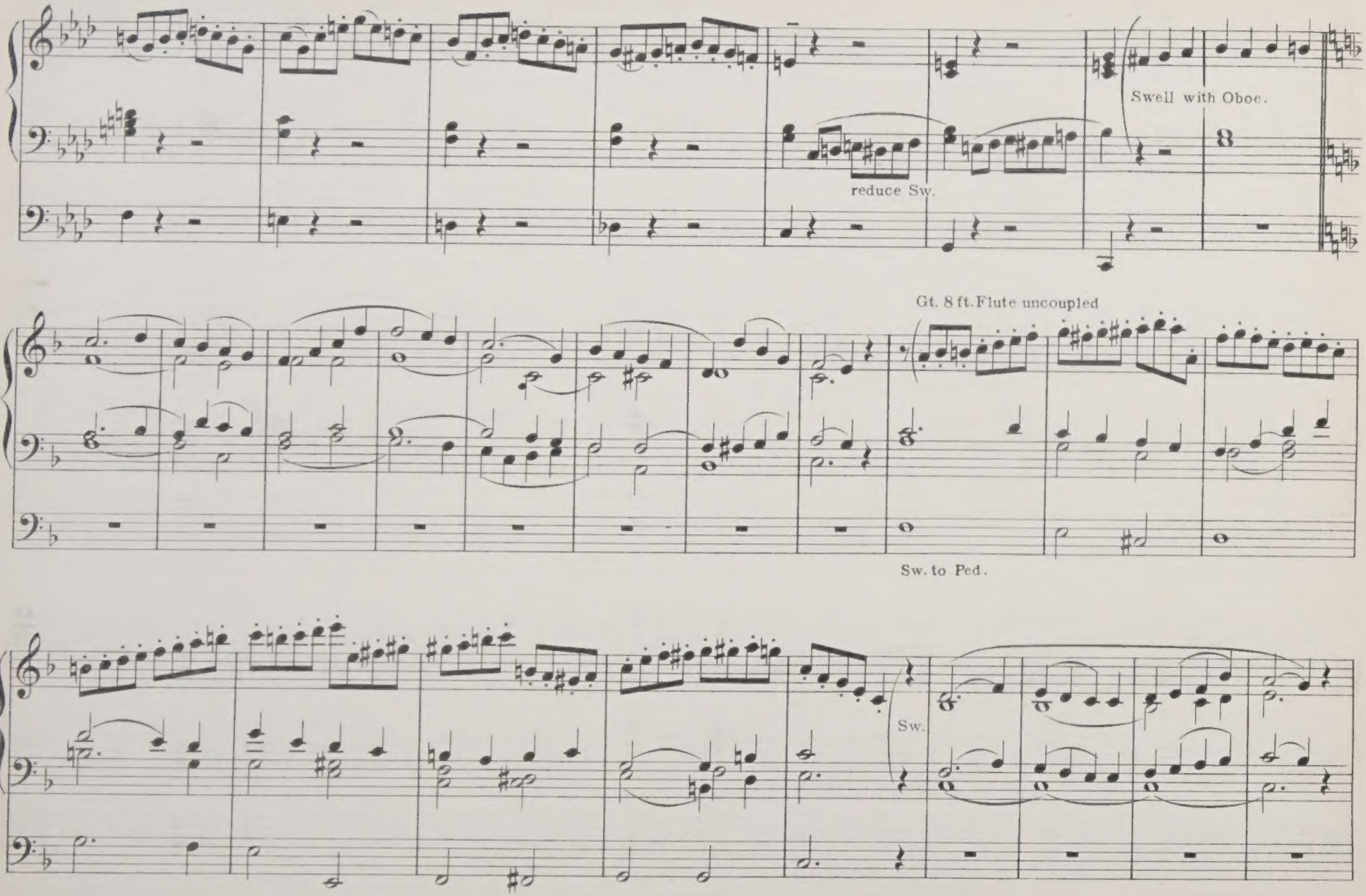

Reduce to Principal.coupled to full Swell closed
ff
ff
reduce organ.
rall.
Choir.
Soft 8 & 4 ft.
Sw.
Tempo
Ch.

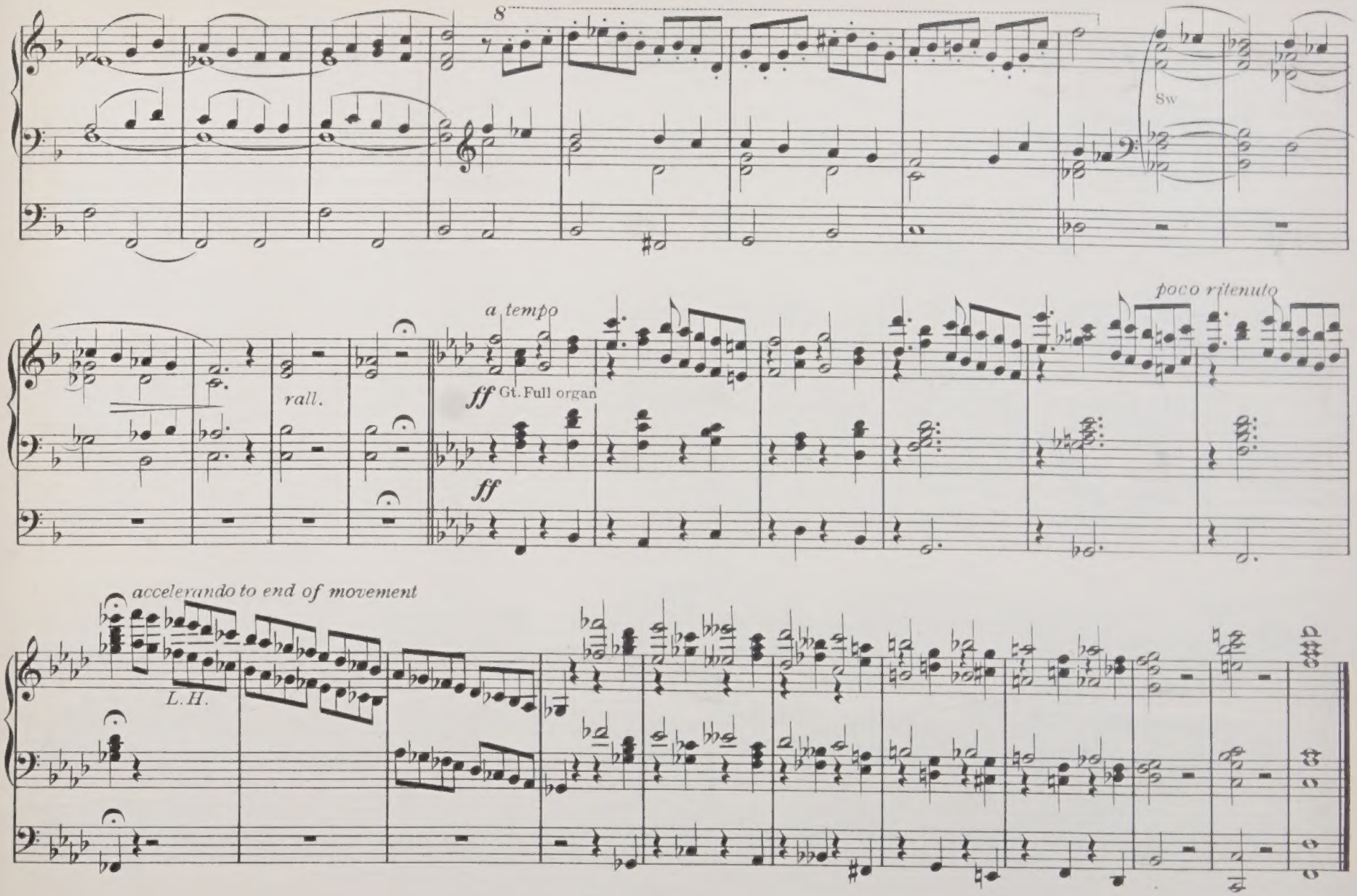

Sw.
Ch. add Clarinet
Sw. to Ped.
Sw.
cresc.
f
Ch.
Sw.


Gt. to 15th
Gt. to Ped.
Full Swell.
Gt. to Principal.
Reduce Swell.


add full Sw.


Full Gt. & Sw.
rall. e cresc.
Reduce to Principal. coupled to full Swell closed.


reduce Sw.
Swell with Oboe.
Gt. 8 ft. Flute uncoupled
Sw. to Ped.
Sw.

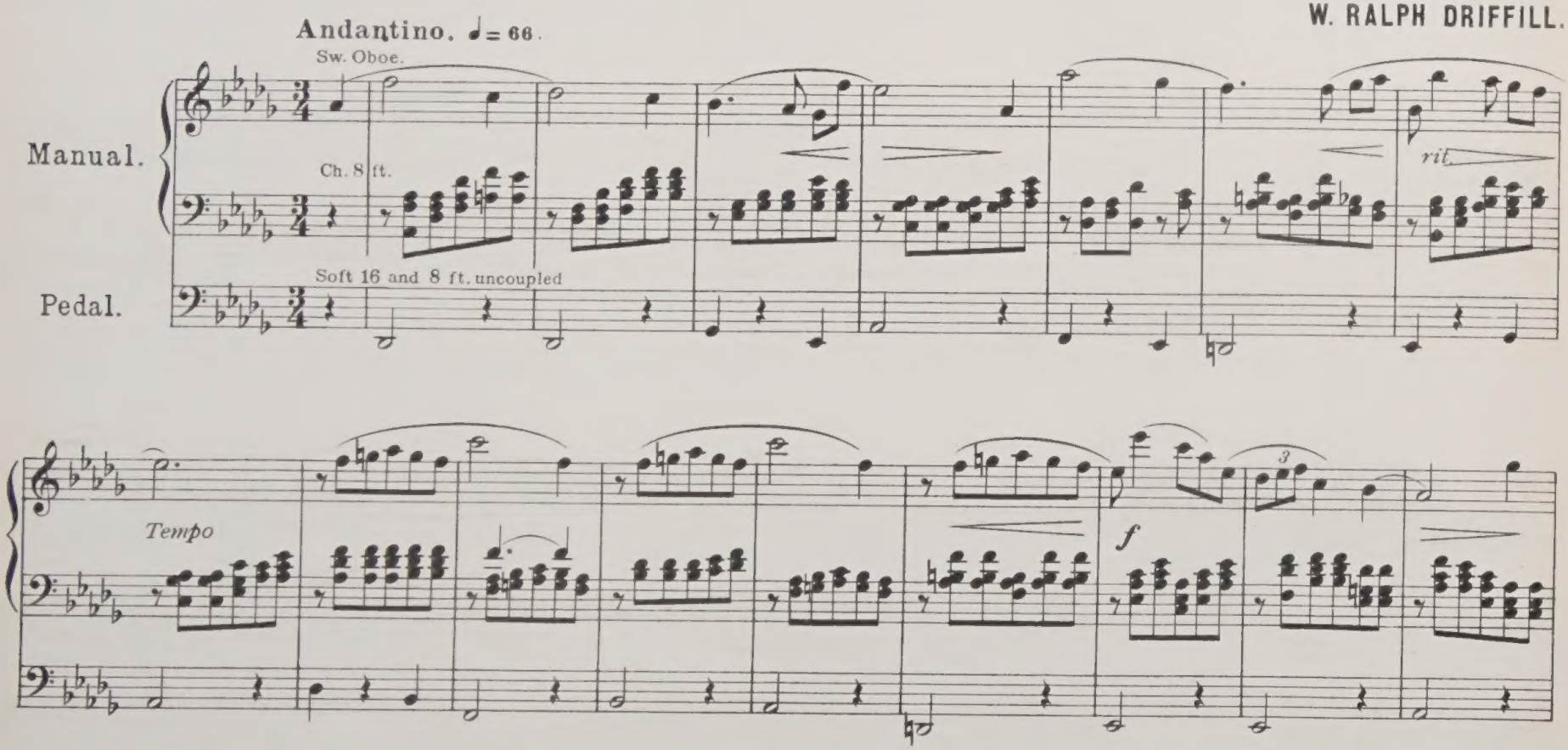

8
Sw
a tempo
poco ritenuto
rall.
ff Gt. Full organ
ff
accelerando to end of movement
L.H.

No. 79.
Romance.

Programme Annotation.

This, as its name implies, is an imaginary tale - a tale of an episode in an ordinary quiet life. The middle portion is more disturbed, but the movement may be taken to depict human aspirations and quiet happiness. It is in Song Rondo form, with a short Coda.

W. RALPH DRIFFILL.



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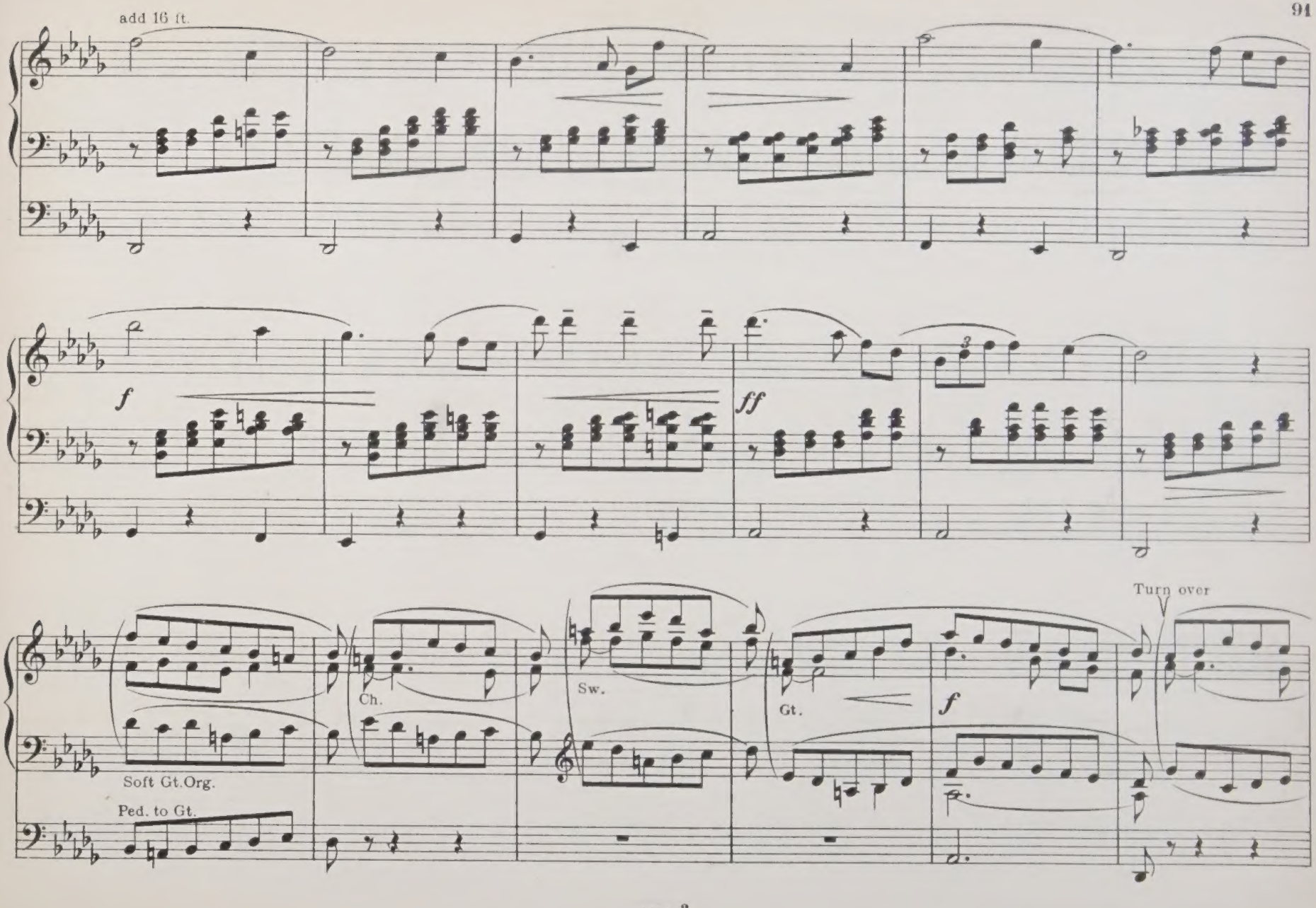
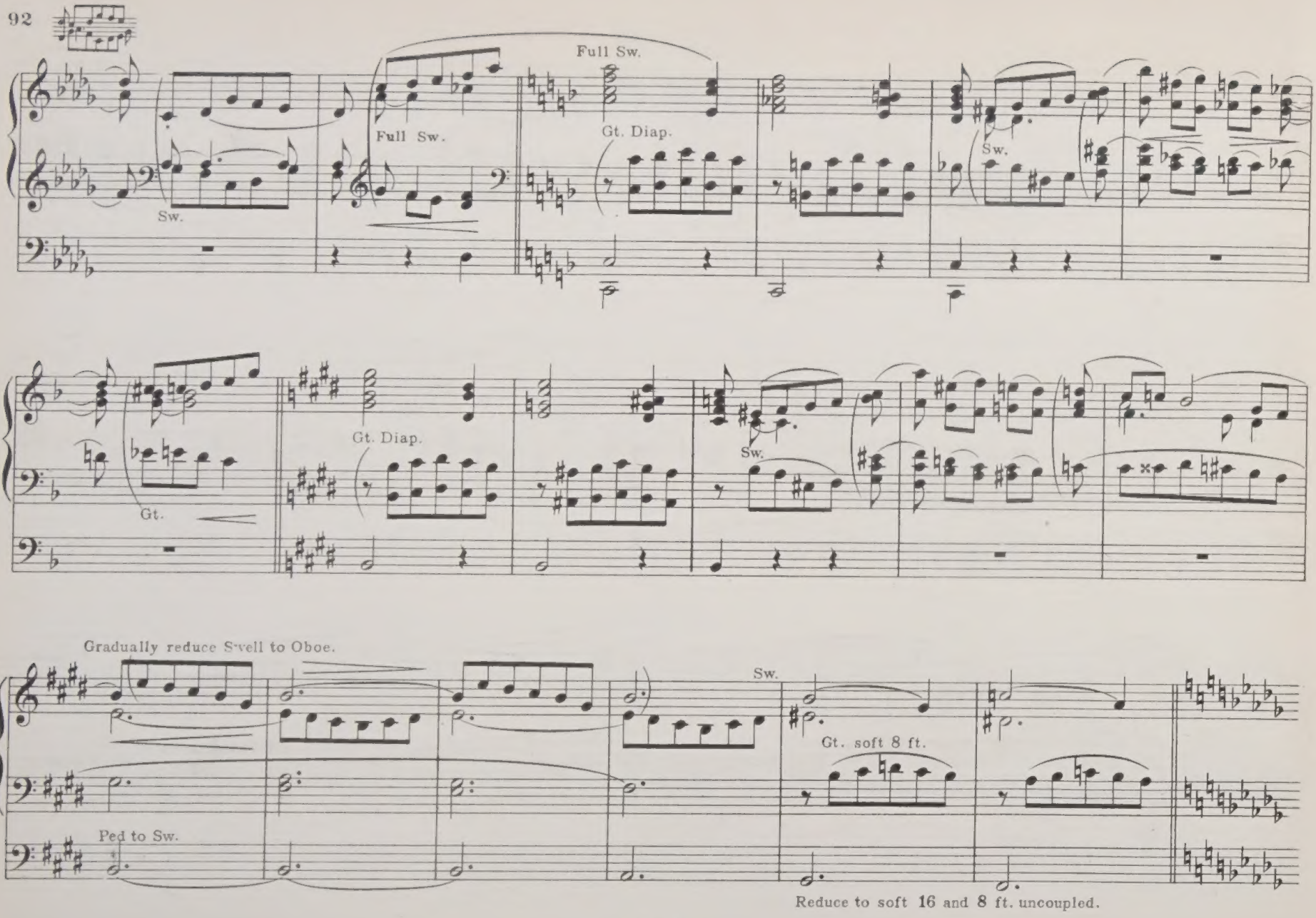
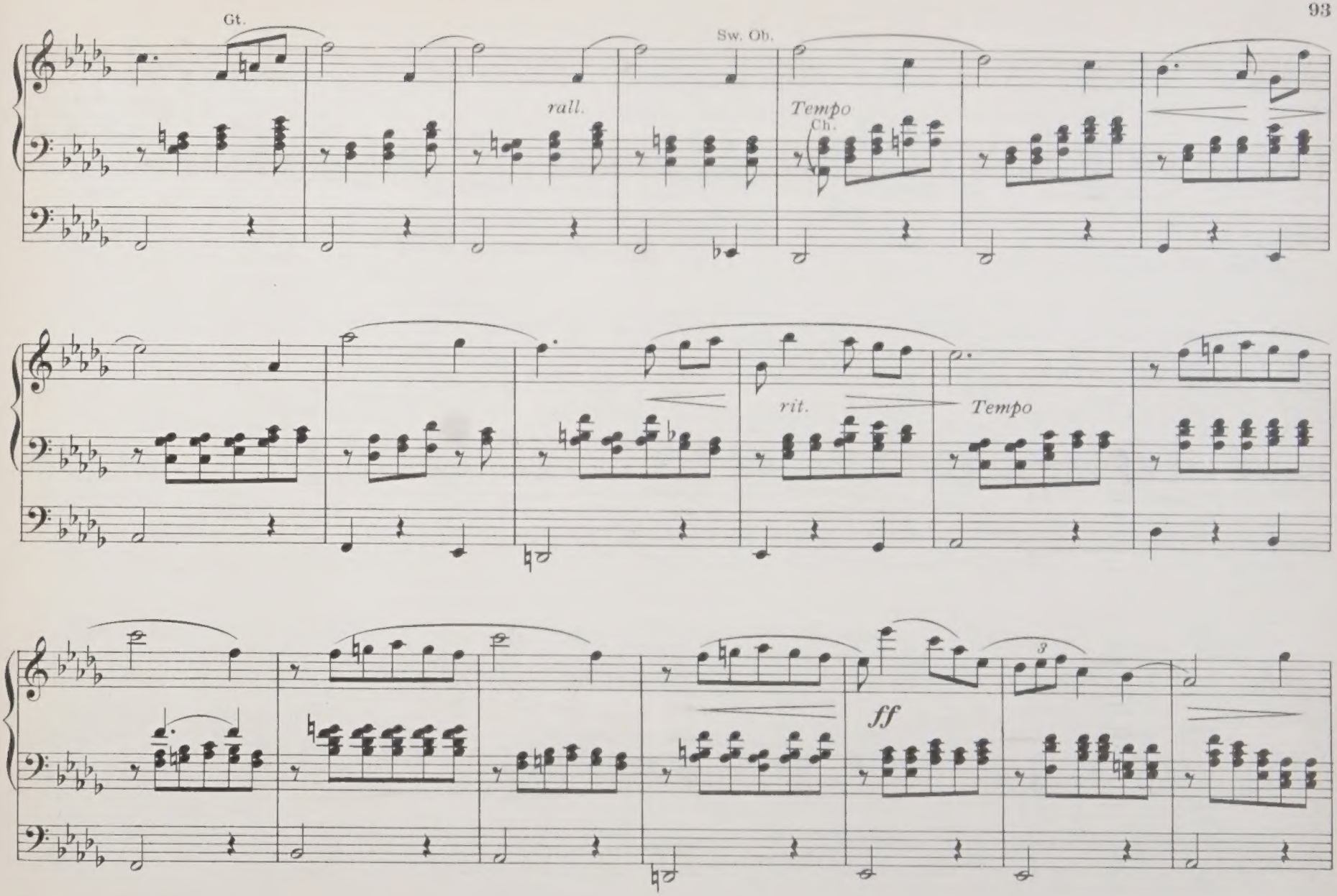
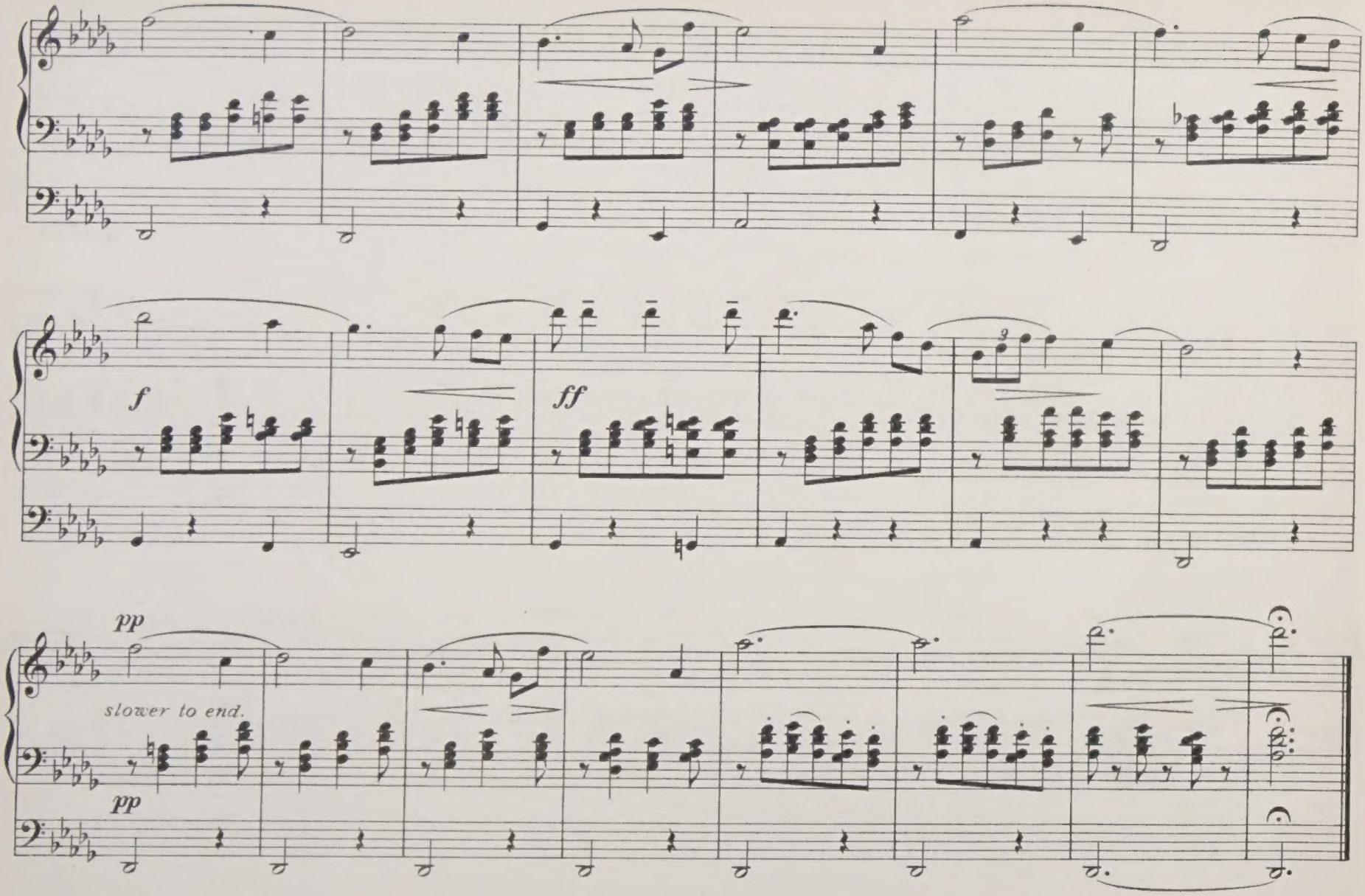

add 16 ft.
f
ff
3
Ch.
Sw.
Gt.
f
Soft Gt.Org.
Ped. to Gt.
Turn over


Full Sw.
Full Sw.
Gt. Diap.
Sw.
Sw.
Gt.
Gt. Diap.
Sw.
Gradually reduce Swell to Oboe.
Sw.
Gt. soft 8 ft.
Ped to Sw.
Reduce to soft 16 and 8 ft. uncoupled.


Gt.
Sw. Ob.
rall.
Tempo
Ch.
rit.
Tempo
ff
3


f
ff
pp
slower to end.
pp

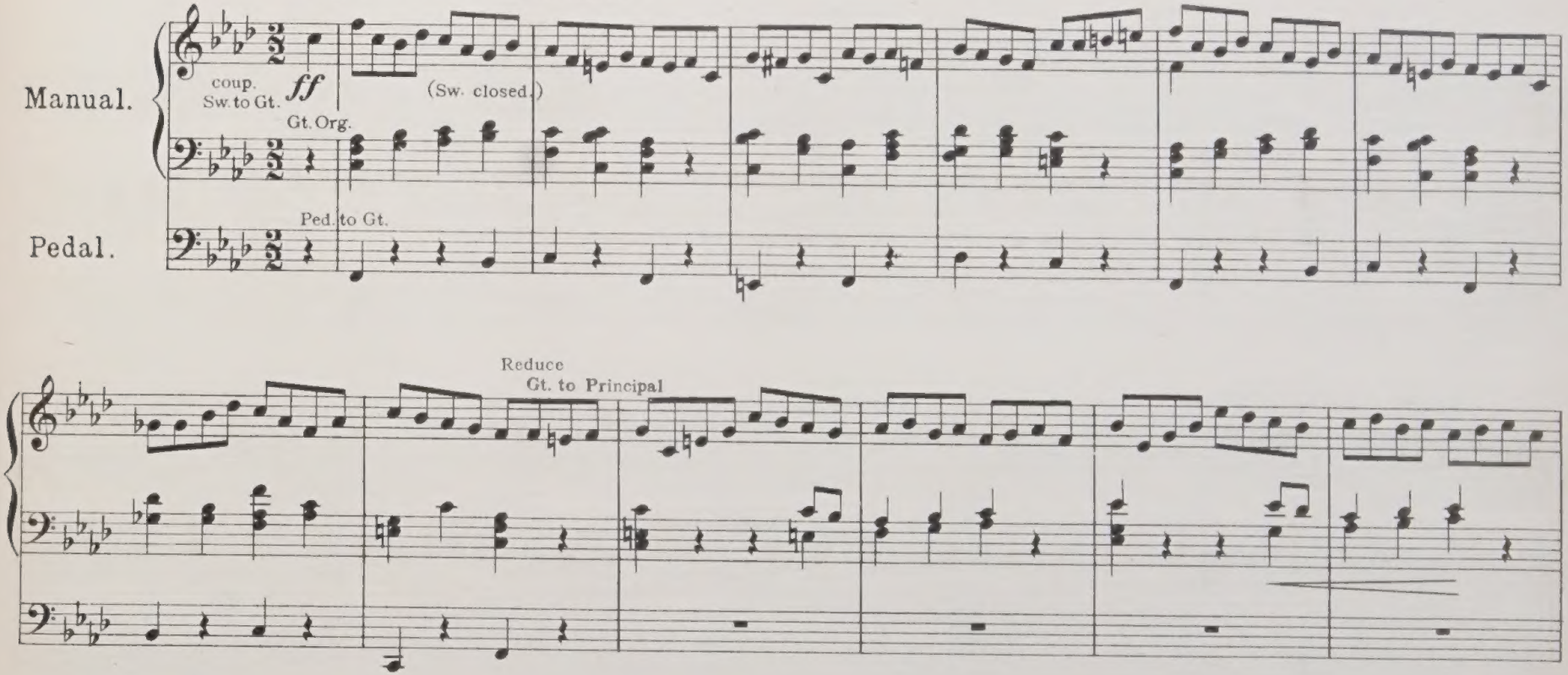
Nº 80.
Toccata.

Programme Annotation.

The first Subject is rather wild in character, and is followed by a 2nd Subject consisting of a theme on the reeds, of a martial type. There is then a return to the original Subject of the Toccata, succeeded by a crescendo passage leading back to the brass melody of the 2nd Subject, which now enters as a triumphant chorus. A brief allusion to the Toccata subject brings the movement to a conclusion.

Allegro vivace. M. M. 104 = 𝅗𝅥

W. RALPH DRIFFILL.



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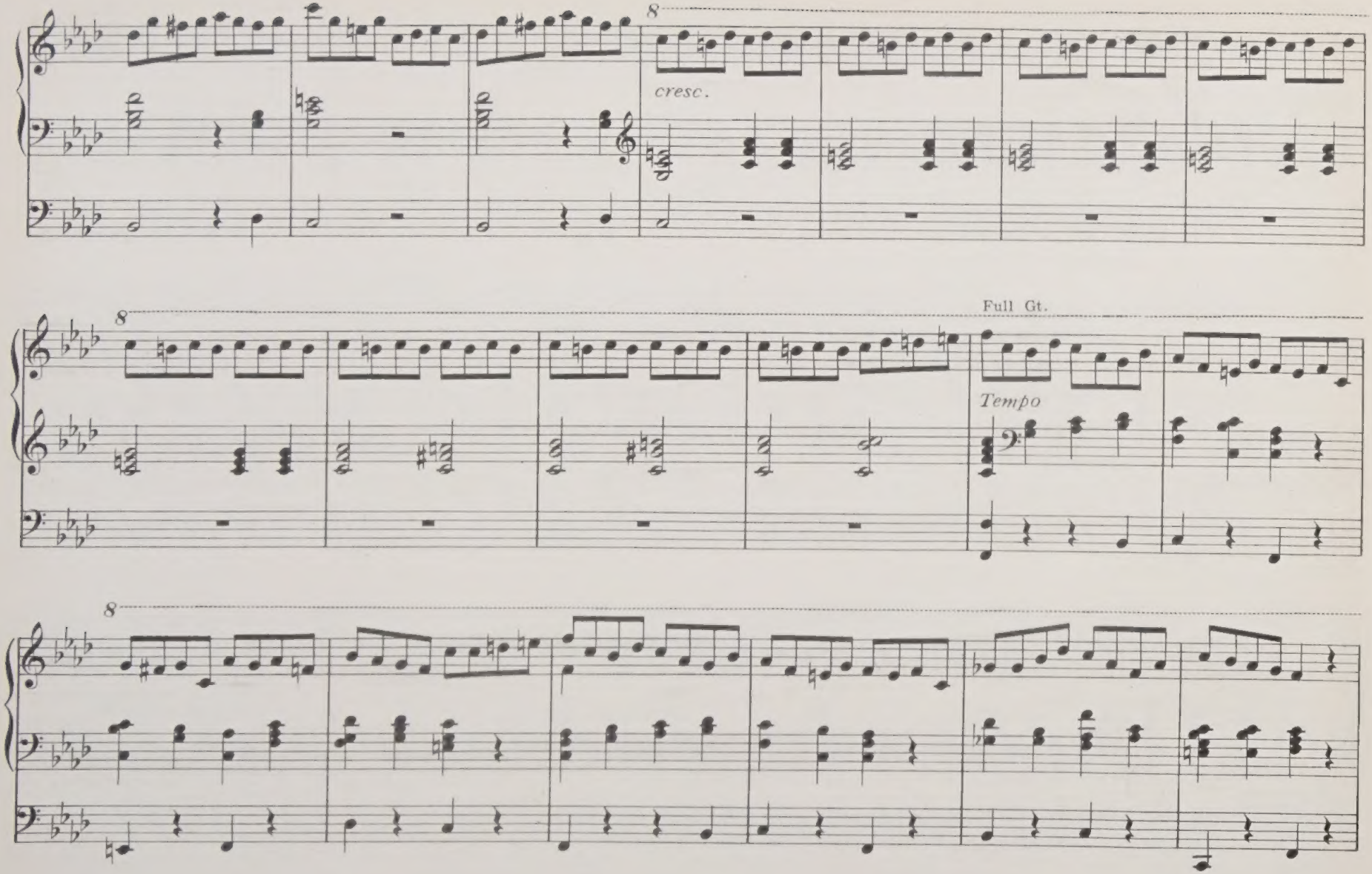
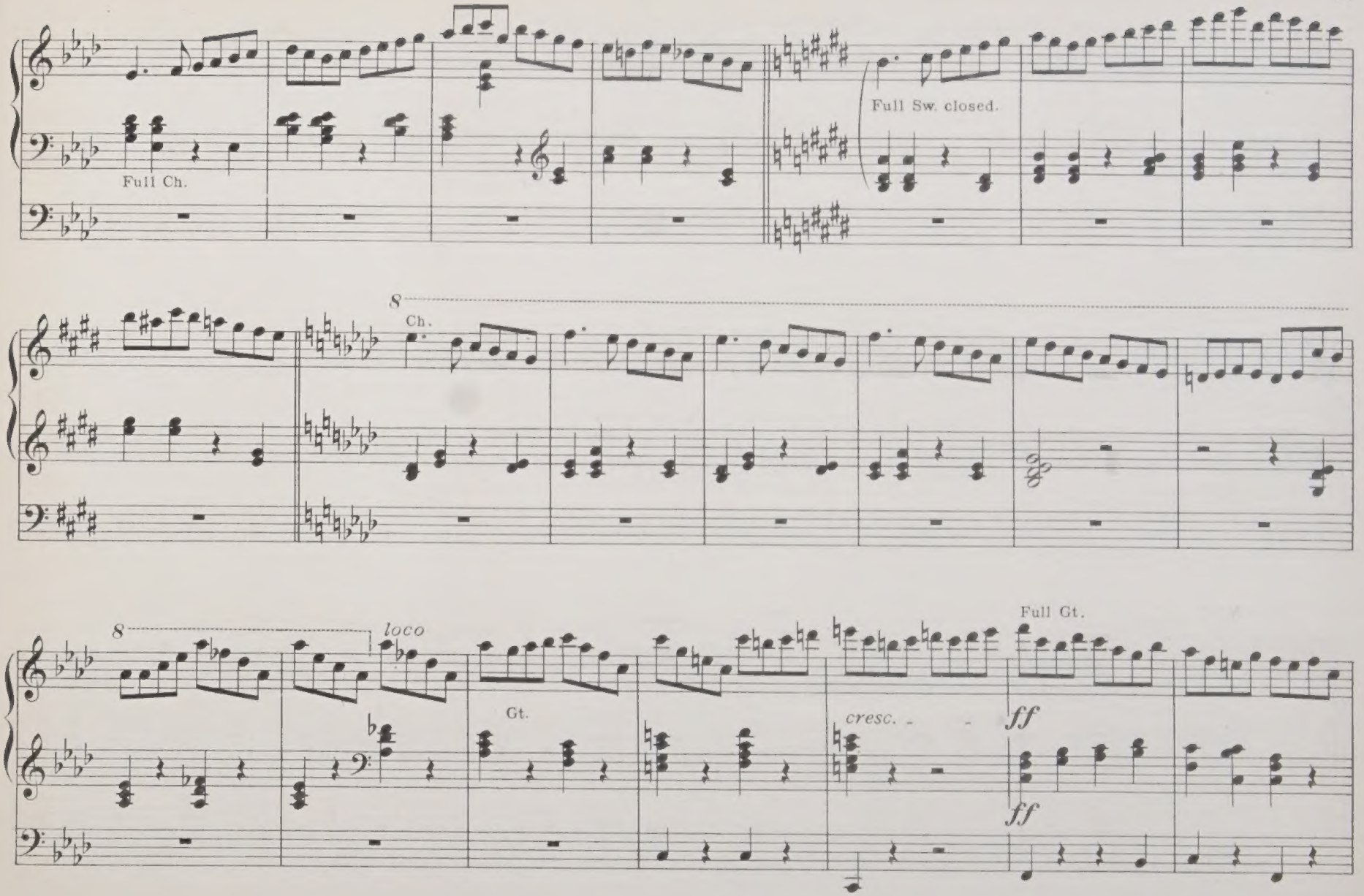
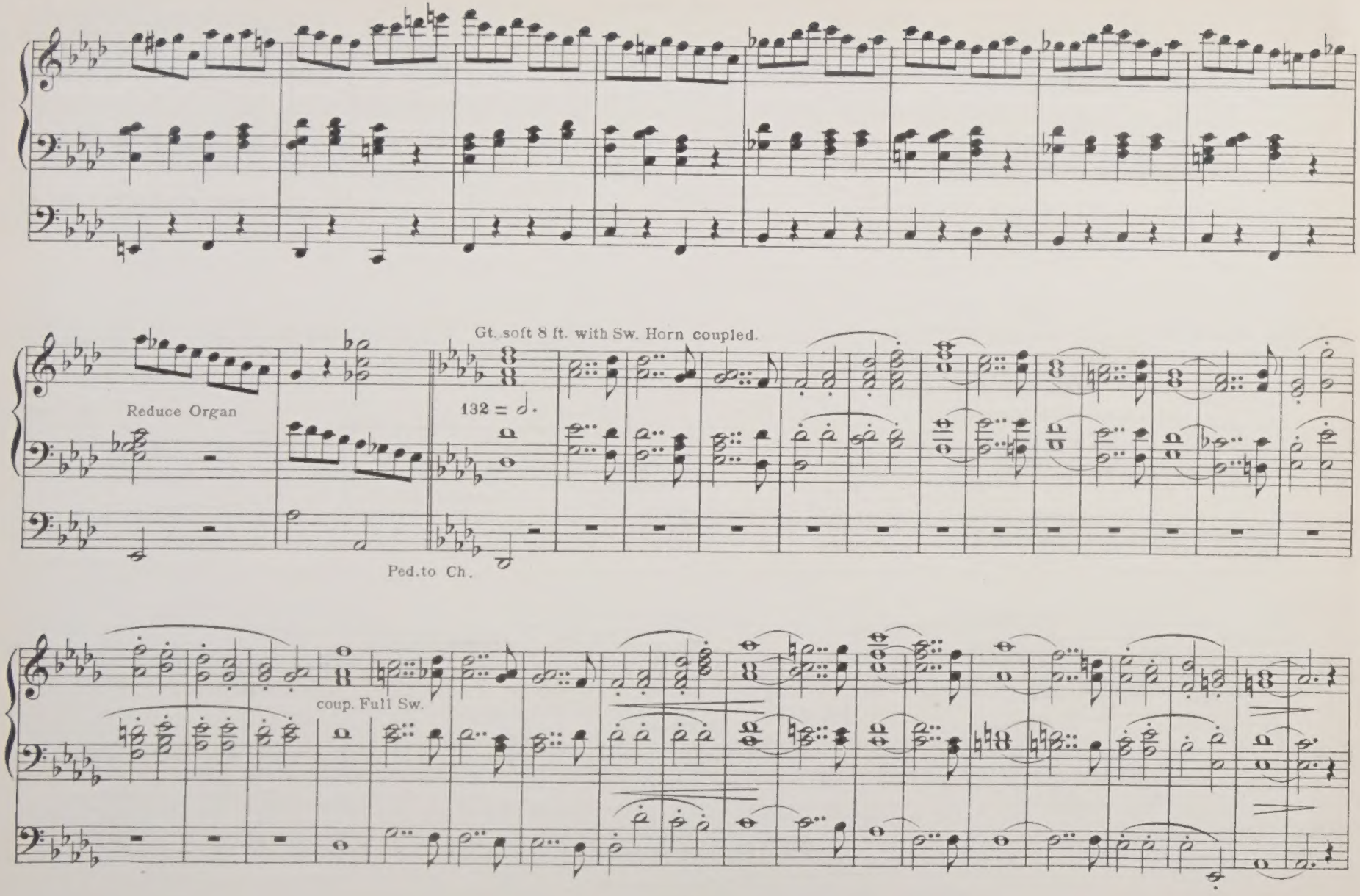
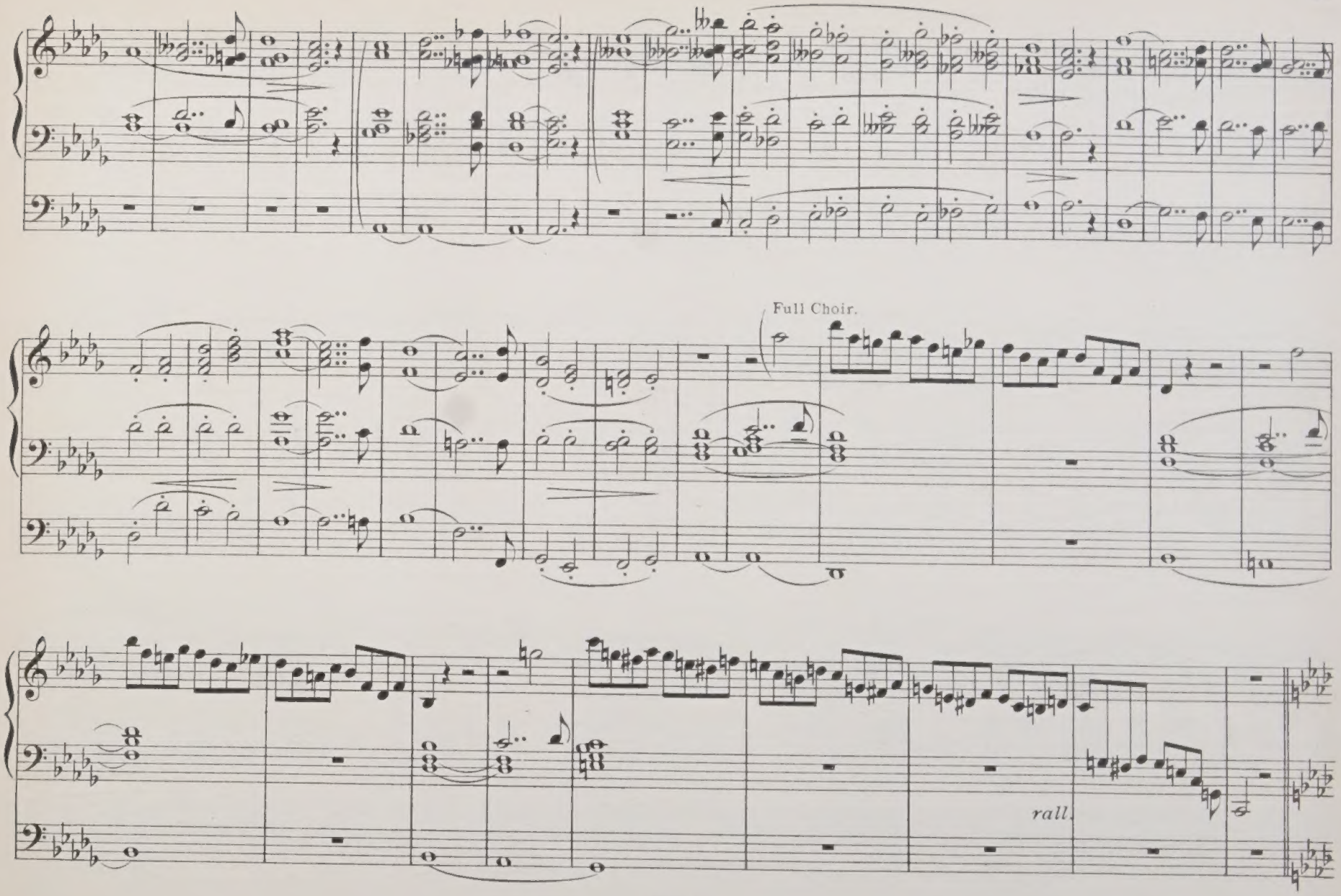
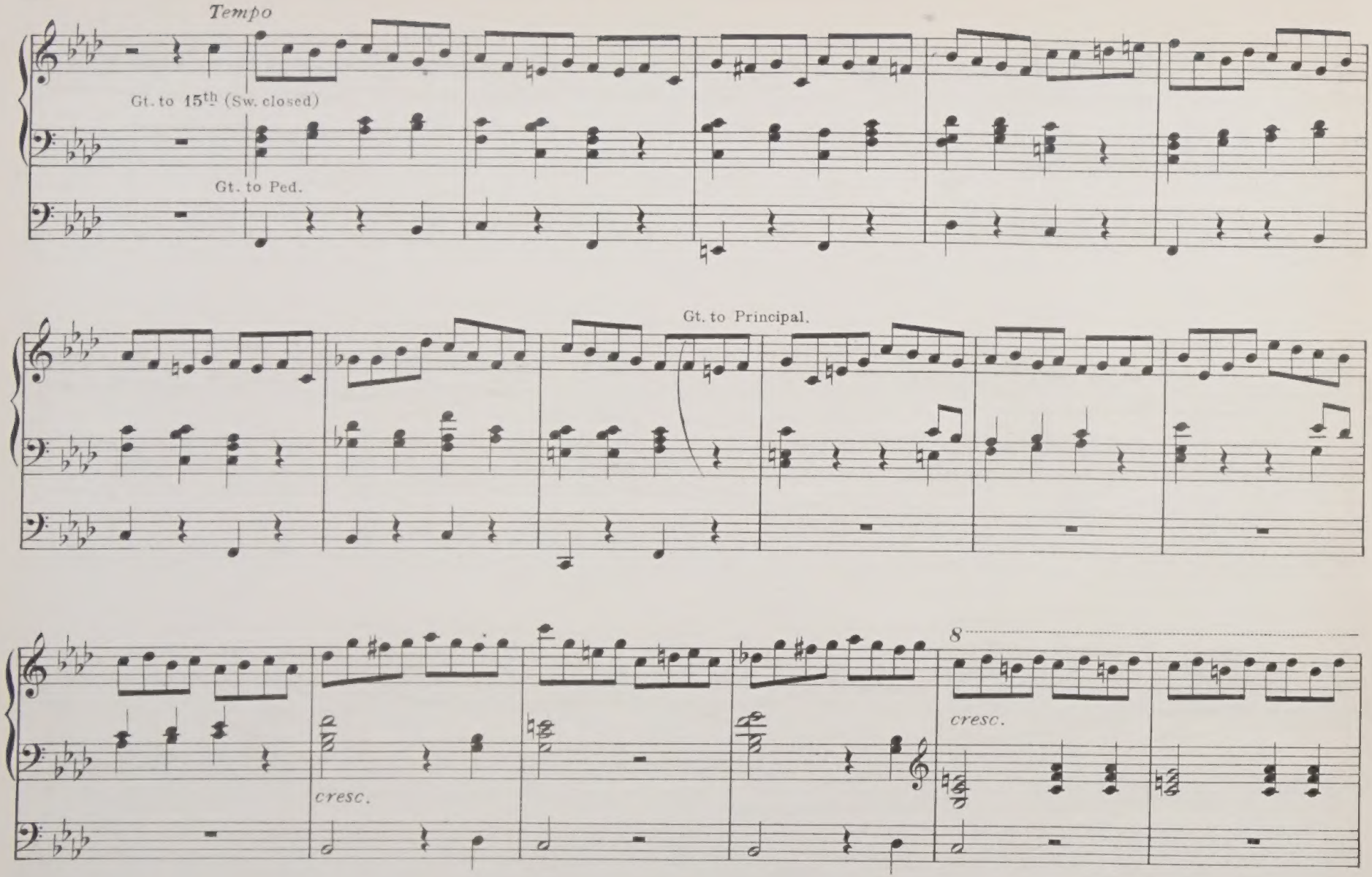
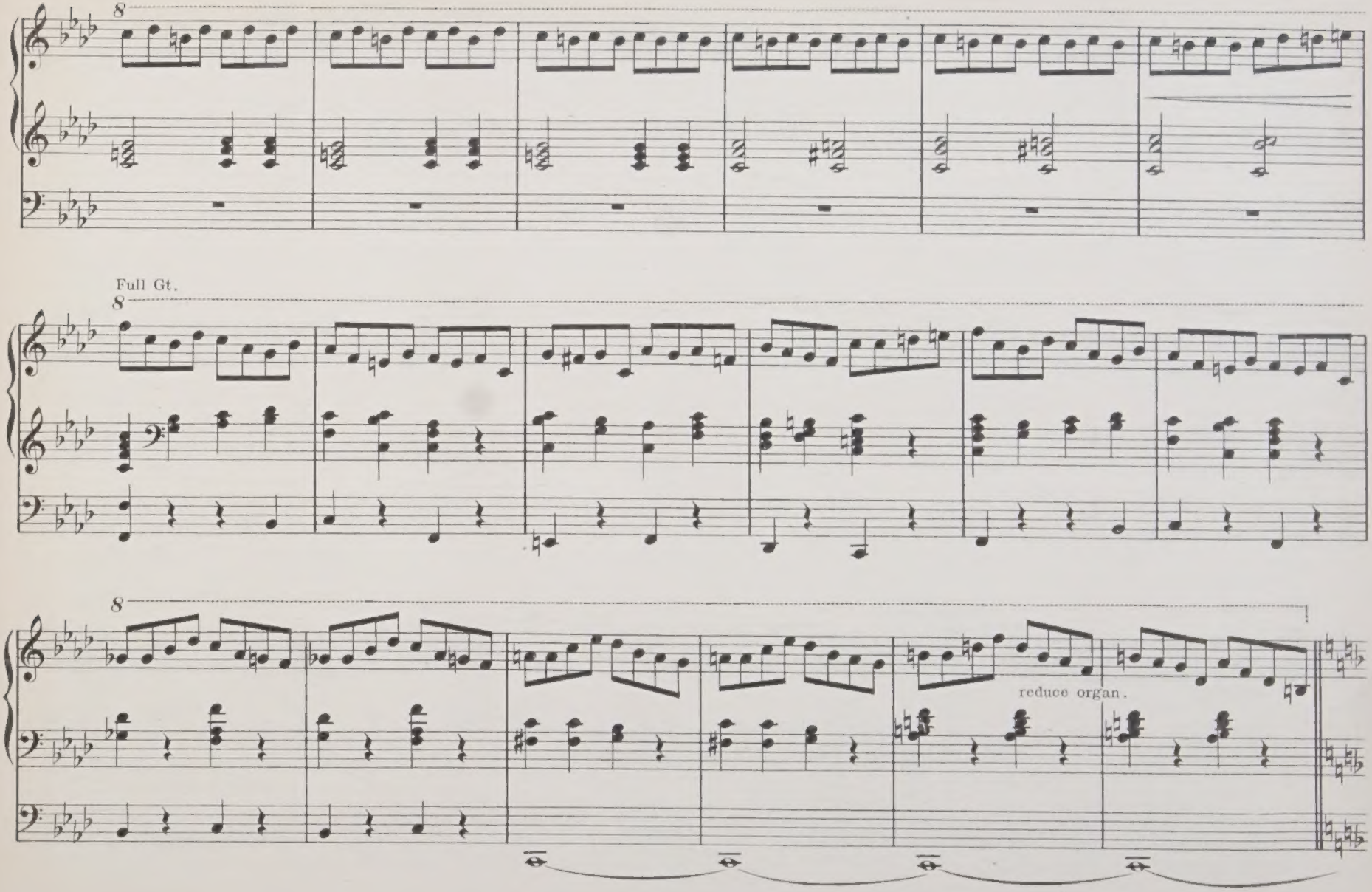

8
cresc.
8
Full Gt.
Tempo
8

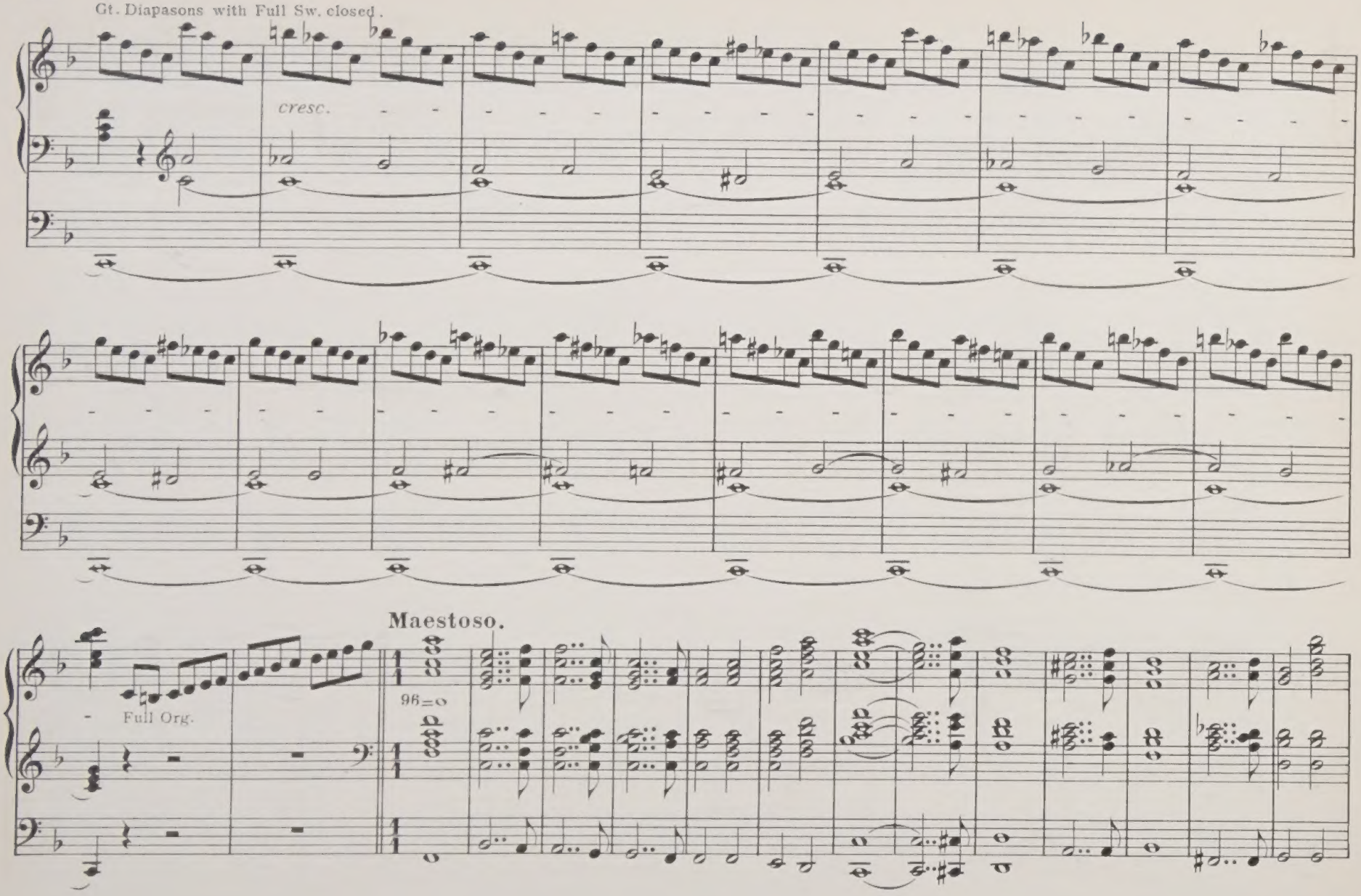

Full Ch.
Full Sw. closed.
8
Ch.
8
loco
Gt.
cresc.
Full Gt.
ff
ff


Gt. soft 8 ft. with Sw. Horn coupled.
Reduce Organ
132 = 𝅗𝅥.
Ped.to Ch.
coup. Full Sw.


Full Choir.
rall.


Tempo
Gt. to 15th (Sw. closed)
Gt. to Ped.
Gt. to Principal.
cresc.
8
cresc.


8
Full Gt.
8
8
reduce organ.


Gt. Diapasons with Full Sw. closed.
cresc.
Maestoso.
96=o
Full Org.

allargando - - - -

rall.

Presto.

Tempo

1899 ?

The Organ Loft

Book XXVII. June 1st, 1905.

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83	Prayer and Praise	JAMES C. CULWICK

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No. 81.

The Voice of Spring.

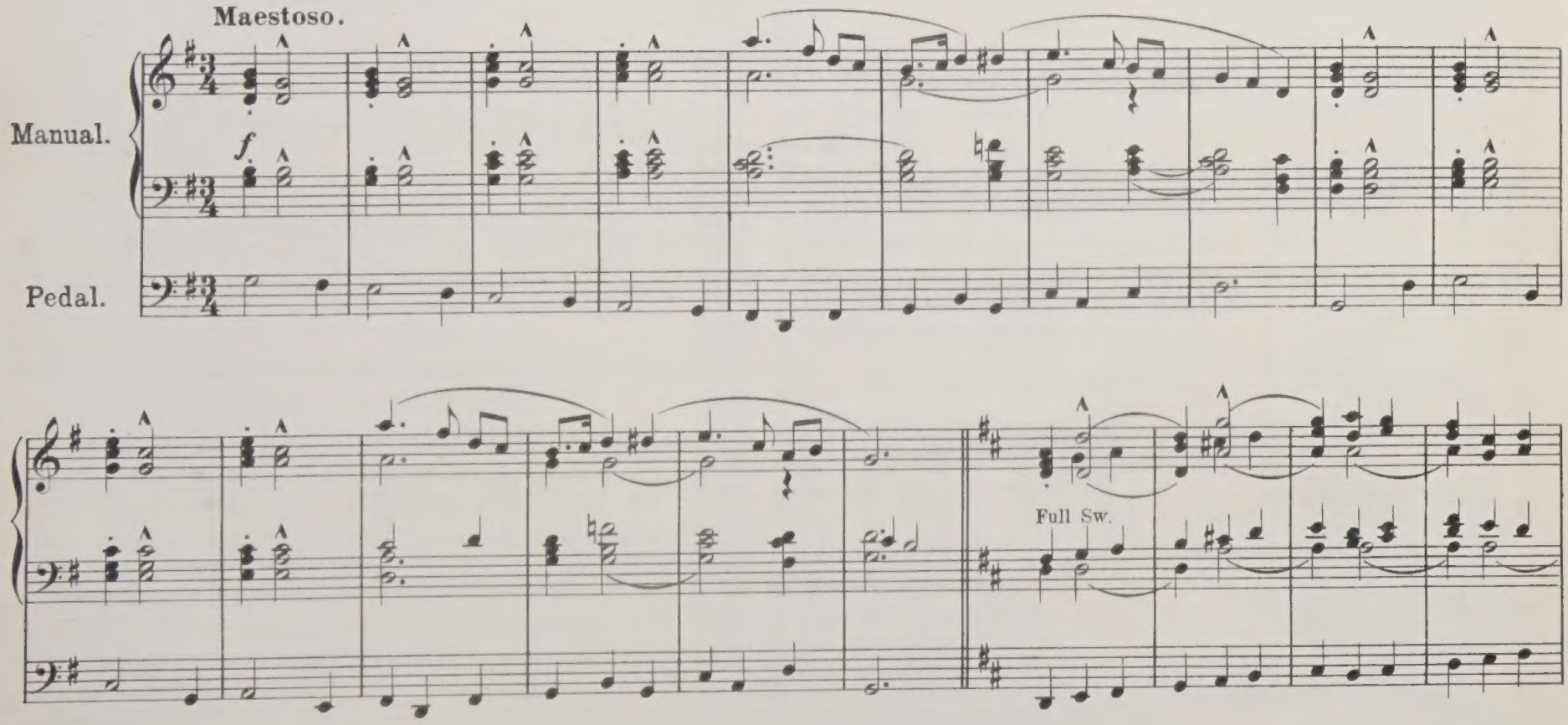
A Short Postlude for the Organ.

Programme Annotation.

"The Merry Cuckoo-Messenger of Spring,—
His trumpet shrill already thrice hath sounded."

Spenser.

Charles Vincent.



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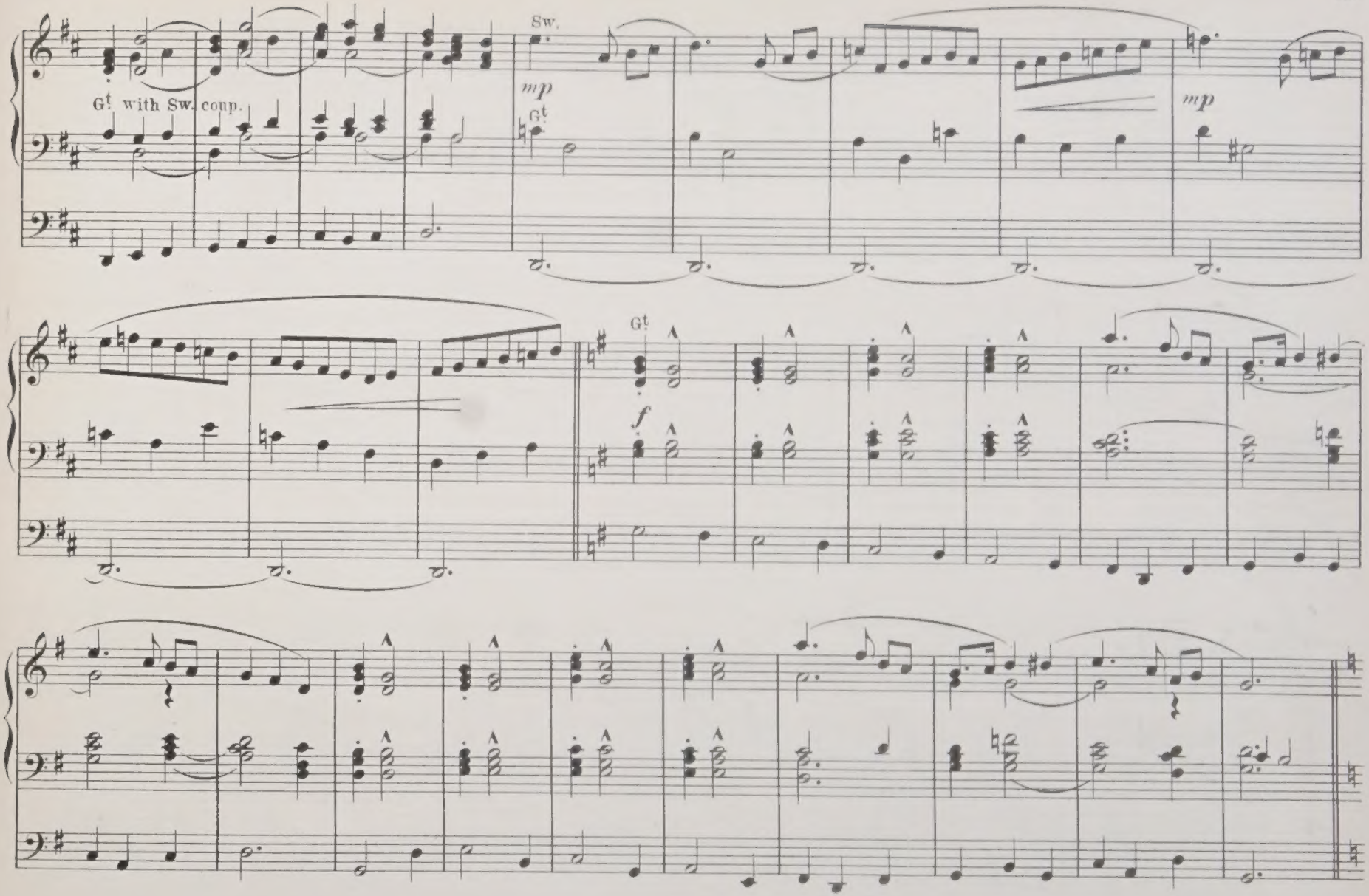
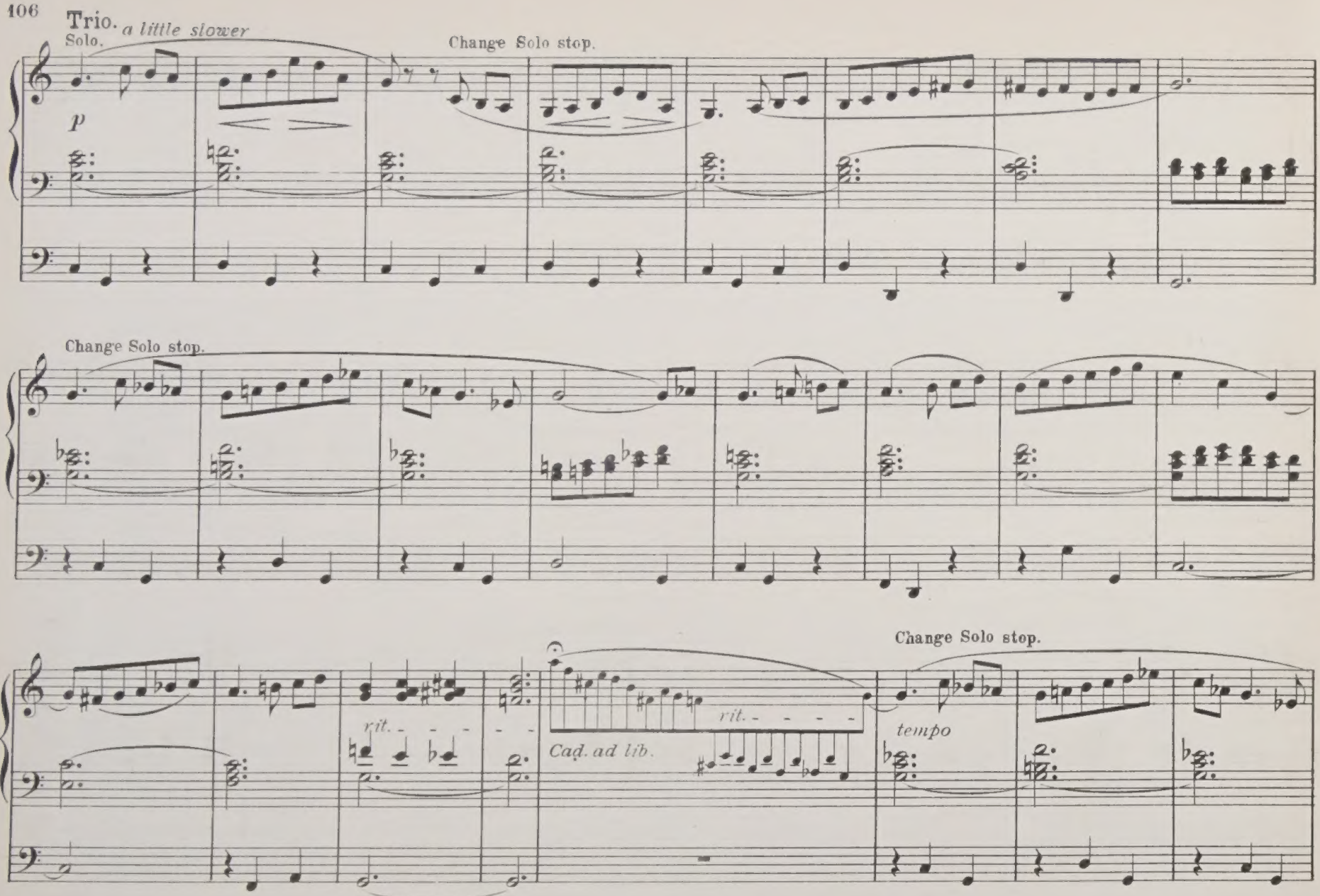
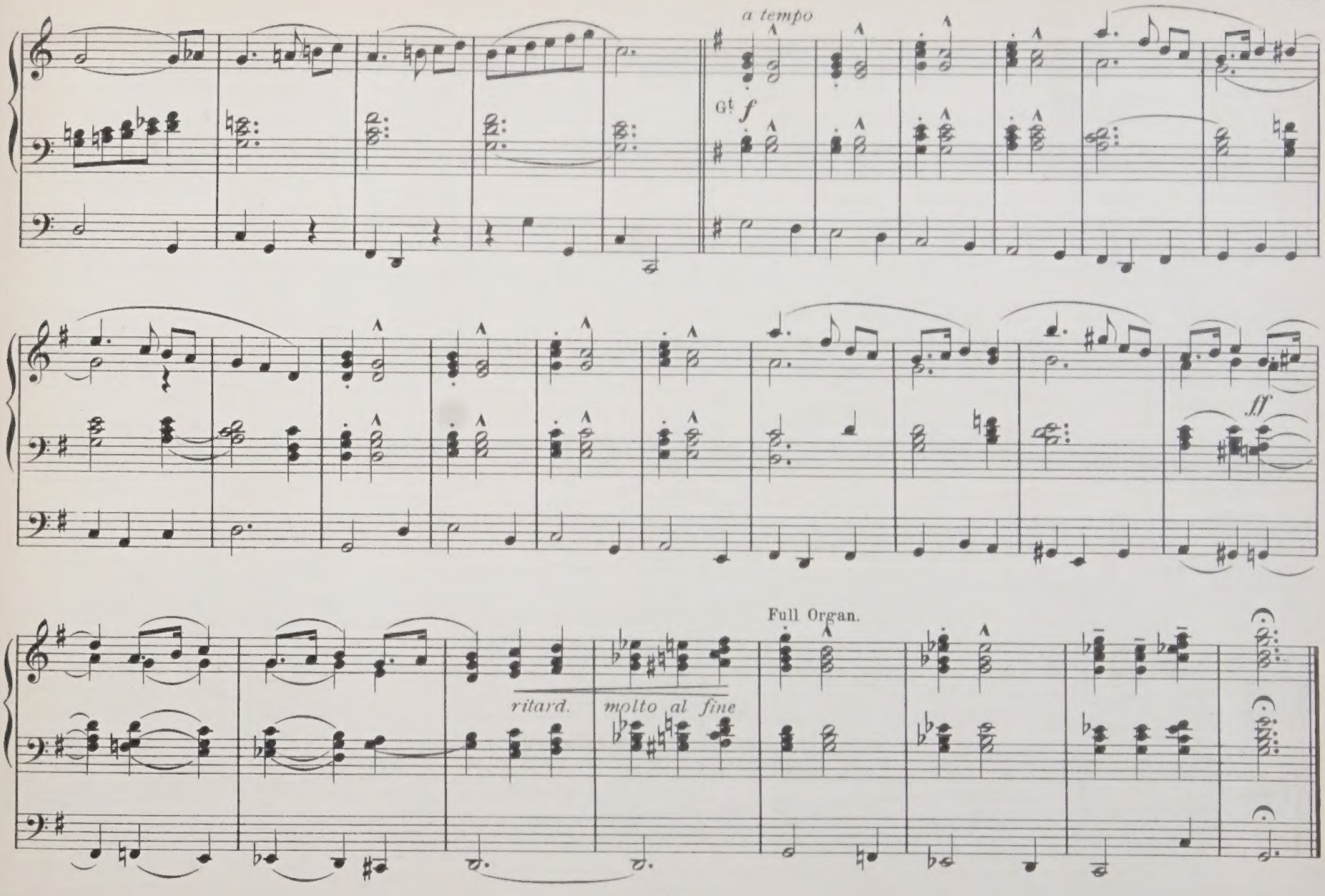

Gt with Sw. coup.
Sw.
mp
Gt
mp
Gt
f


Trio. a little slower
Solo.
Change Solo stop.
P
Change Solo stop.
Change Solo stop.
rit.
Cad. ad lib.
rit.
tempo


a tempo
Gt
f
ff
Full Organ.
ritard.
molto al fine

Nº 82.

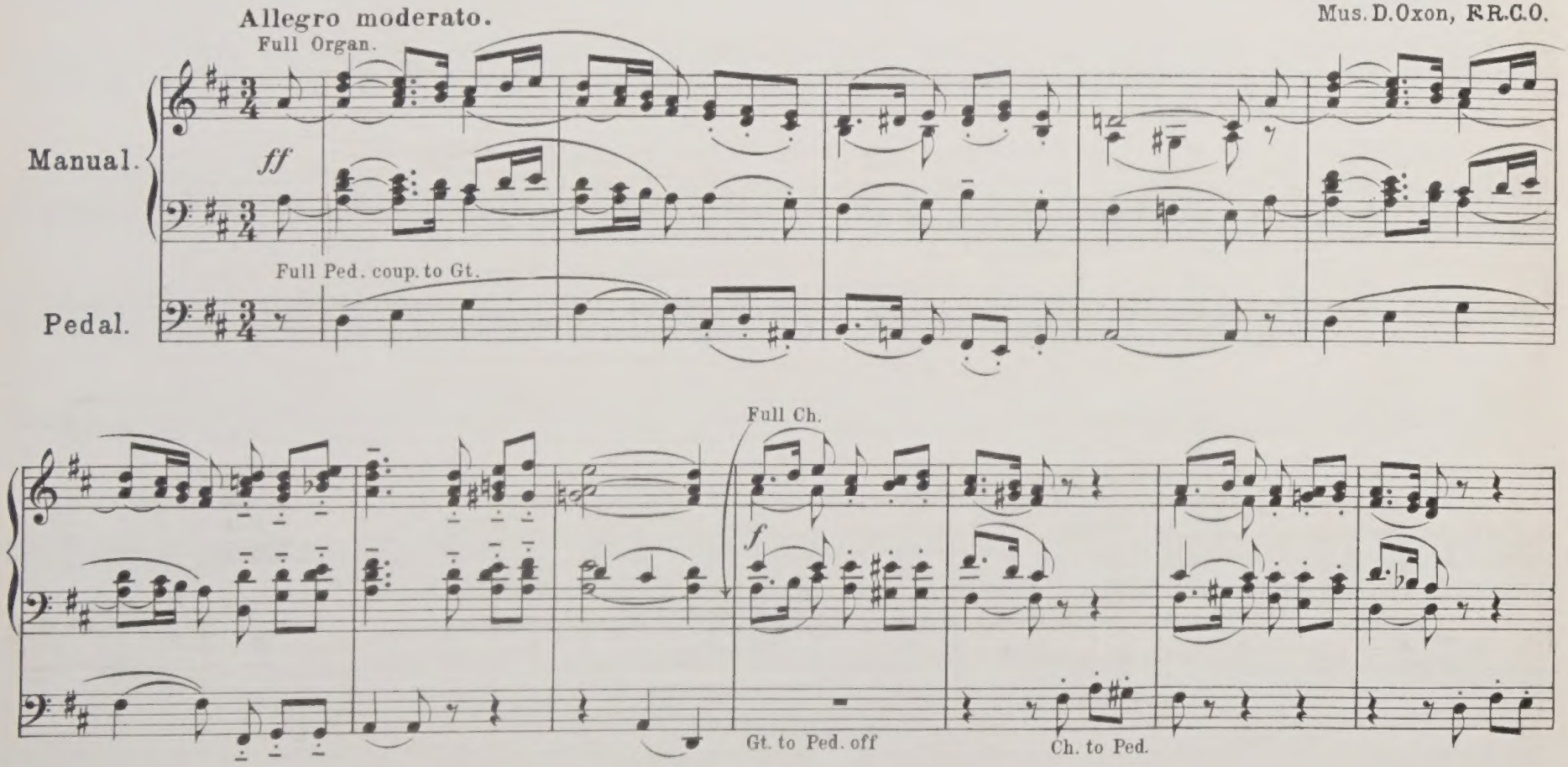
Grand Chœur in D major.

Programme Annotation.

A vigorous movement, written in three sections.

The first, bold in character is in the key of D major. The second, of a more placid nature is in the key of the subdominant G. The third section is practically a repetition of the first.

Arthur W. Marchant.
Mus. D. Oxon, F.R.C.O.



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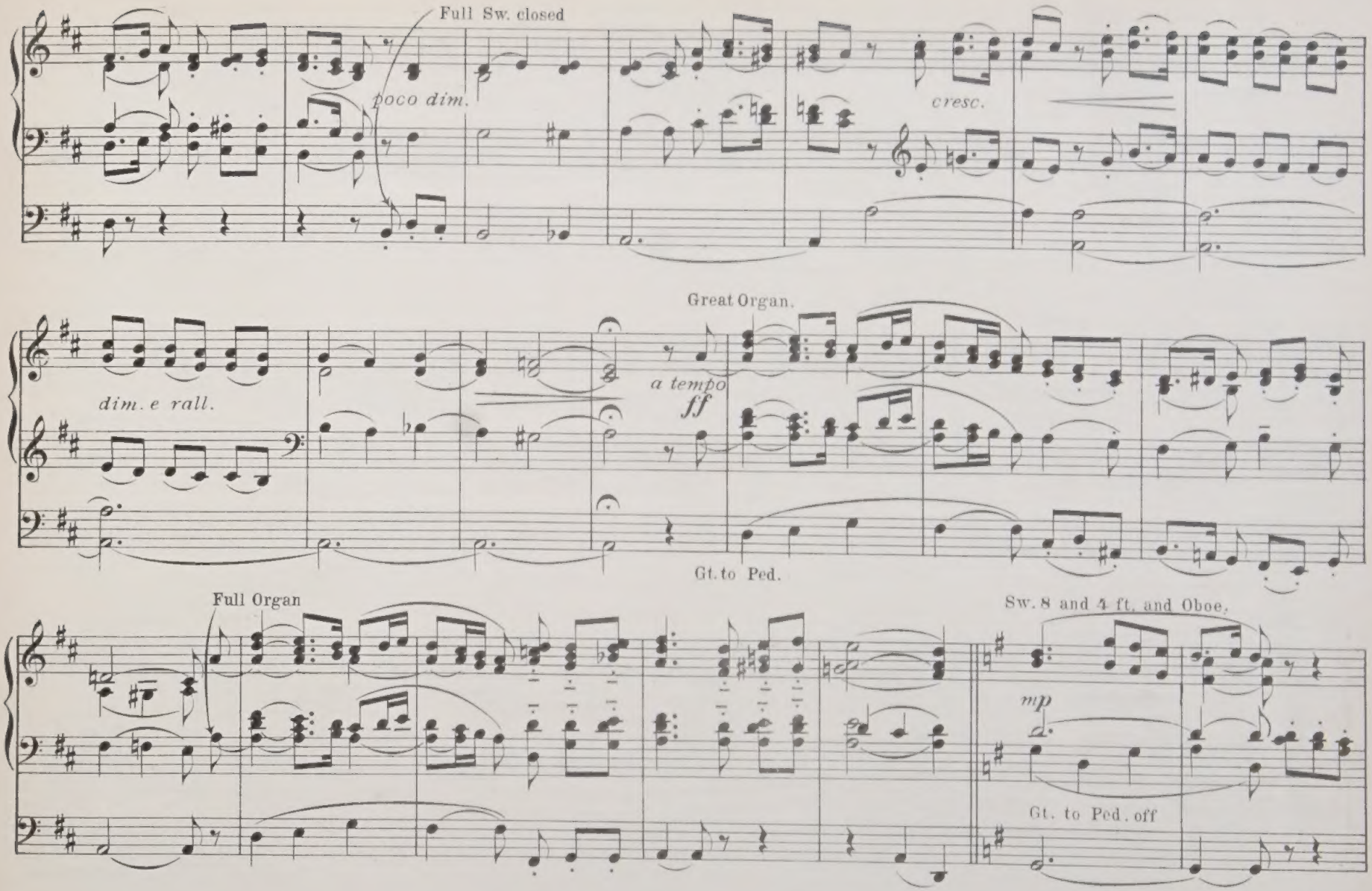
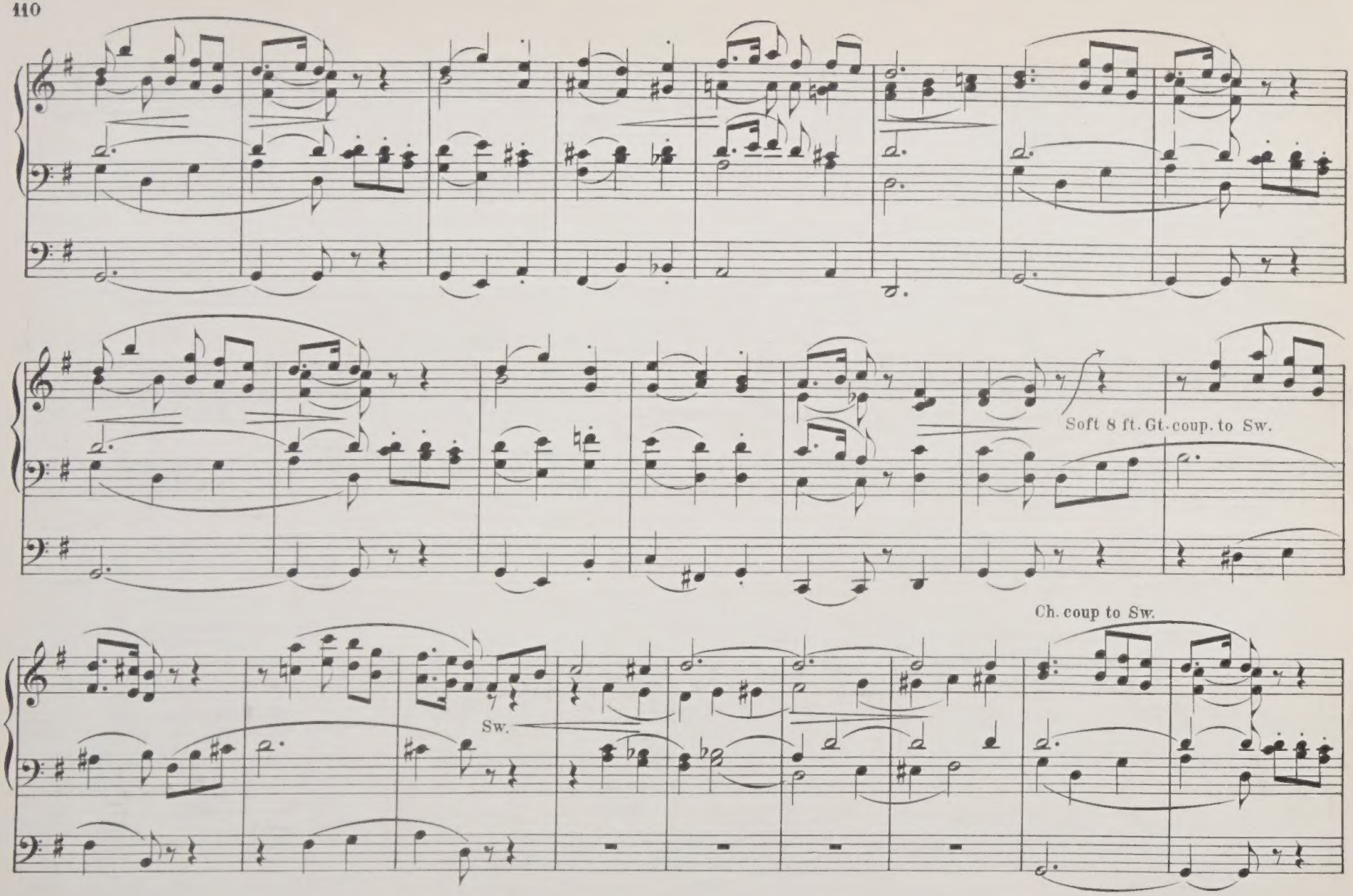
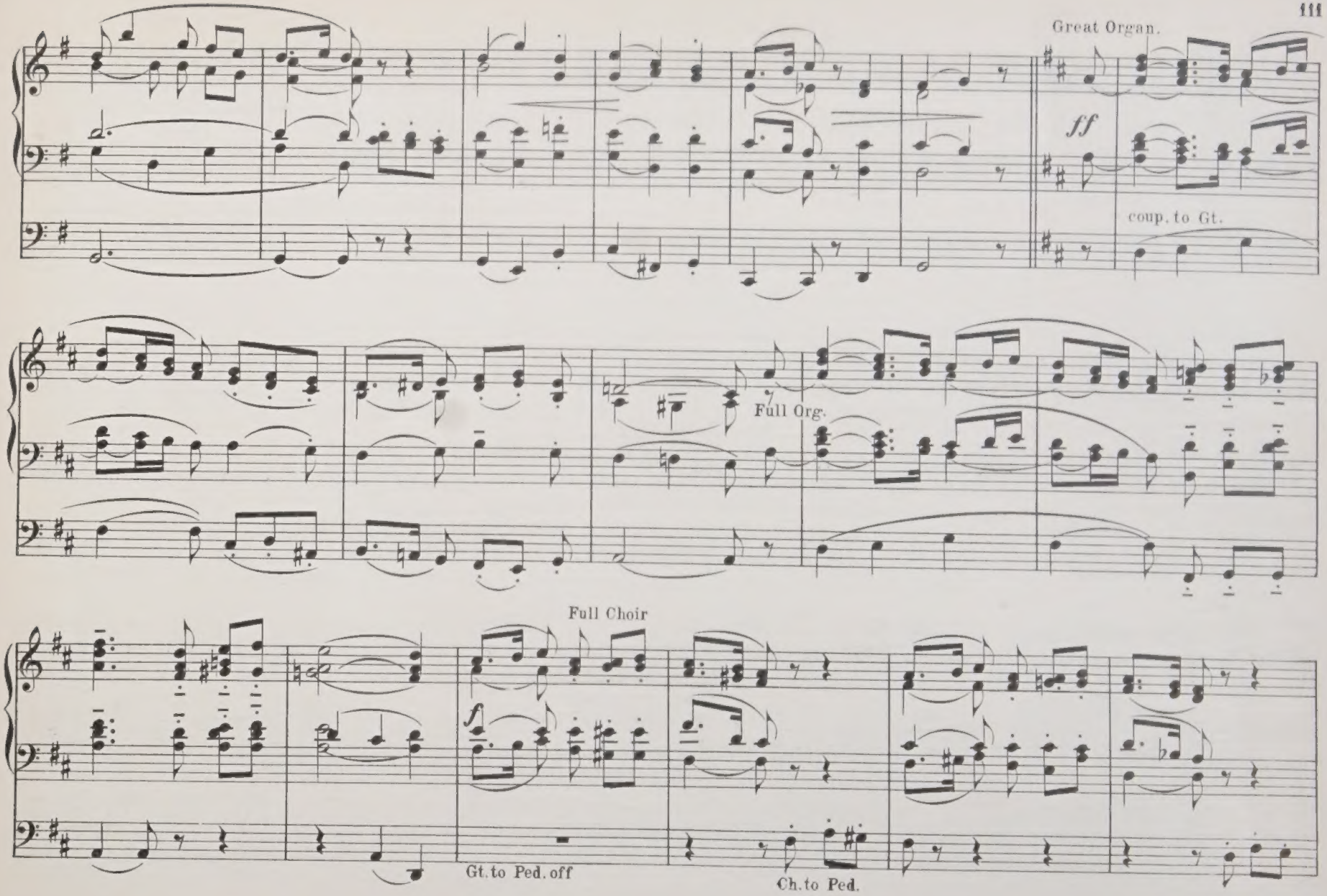
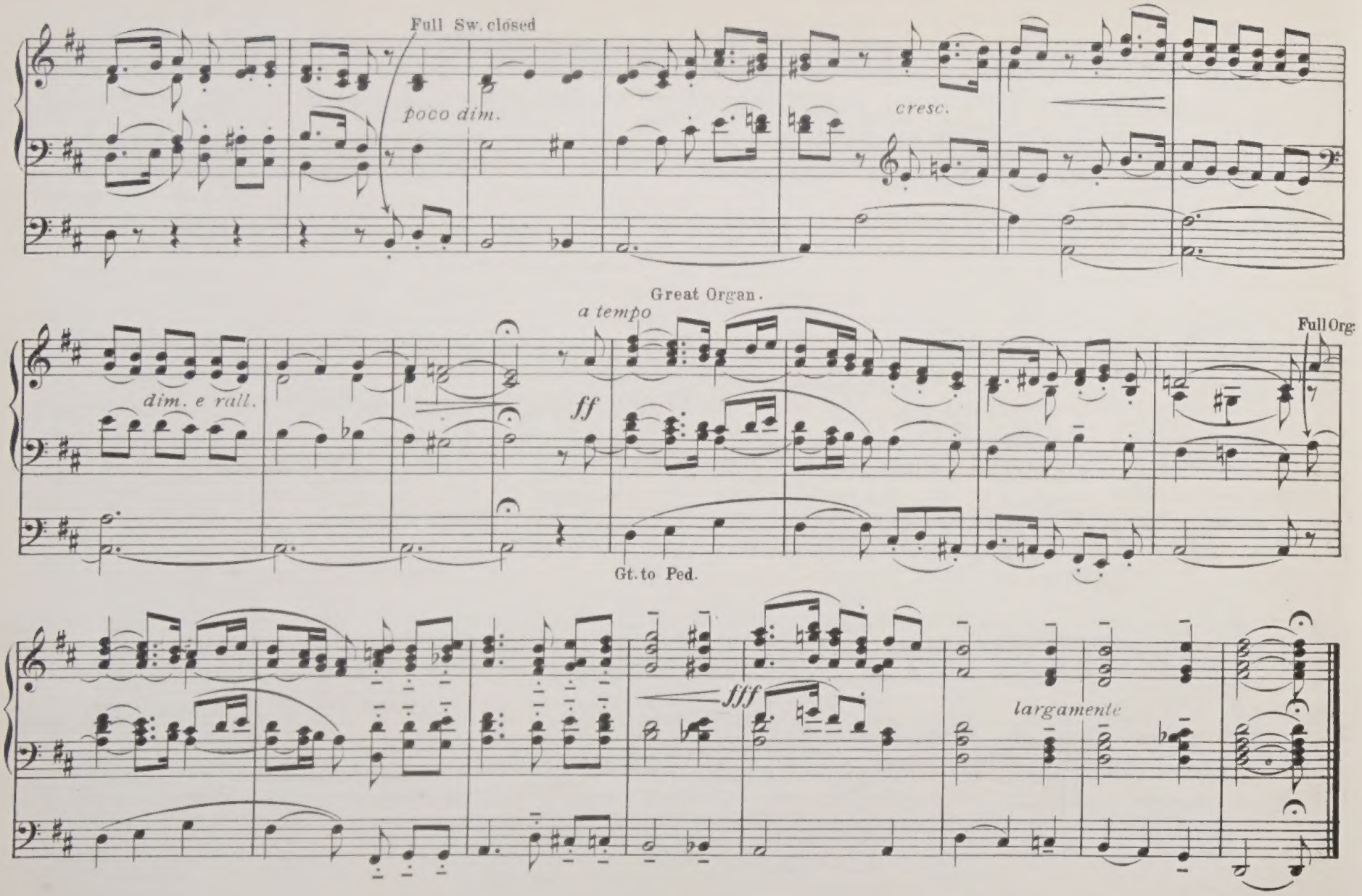

Full Sw. closed
poco dim.
cresc.
Great Organ.
dim. e rall.
a tempo
ff
Gt. to Ped.
Full Organ
Sw. 8 and 4 ft. and Oboe.
mp
Gt. to Ped. off


Soft 8 ft. Gt. coup. to Sw.
Ch. coup to Sw.
Sw.


Great Organ.
ff
coup. to Gt.
Full Org.
Full Choir
f
Gt. to Ped. off
Ch. to Ped.


Full Sw. closed
poco dim.
cresc.
Great Organ.
a tempo
Full Org.
dim. e rall.
ff
Gt. to Ped.
fff
largamente

Inscribed to my friend, W.H. Vipond Barry.

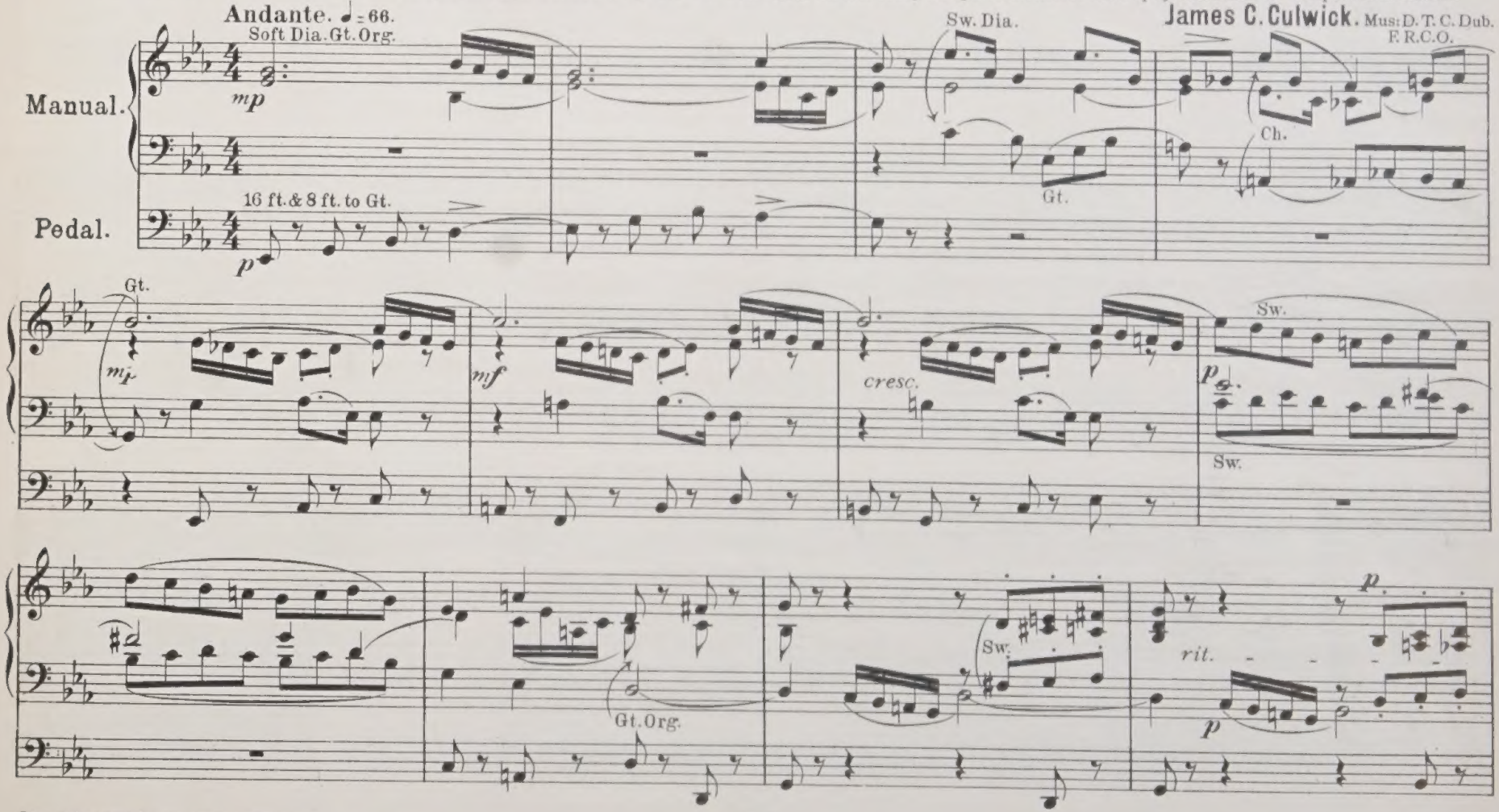
No 83.

Prayer and Praise.

Andante in E flat.

Programme Annotation.

A beautifully written movement, (in the well known Andante Form,) which lends itself with peculiar charm to the many and varied resources of a good Organ. The first subject — a suave melody with a staccato pedal phrase as its accompaniment — is in the key of E♭ major. A second subject — fugal in its character follows, and the first portion of the movement ends in the Dominant key. The free fantasia is principally built upon the first subject, which is eventually introduced in its original key, being followed by the second subject in the same key. This second subject is now treated more fully than before and brings the movement to a conclusion. The whole "Andante" is an excellent example of good workmanship and will well repay careful study and performance. The title aptly illustrates the composers intentions.



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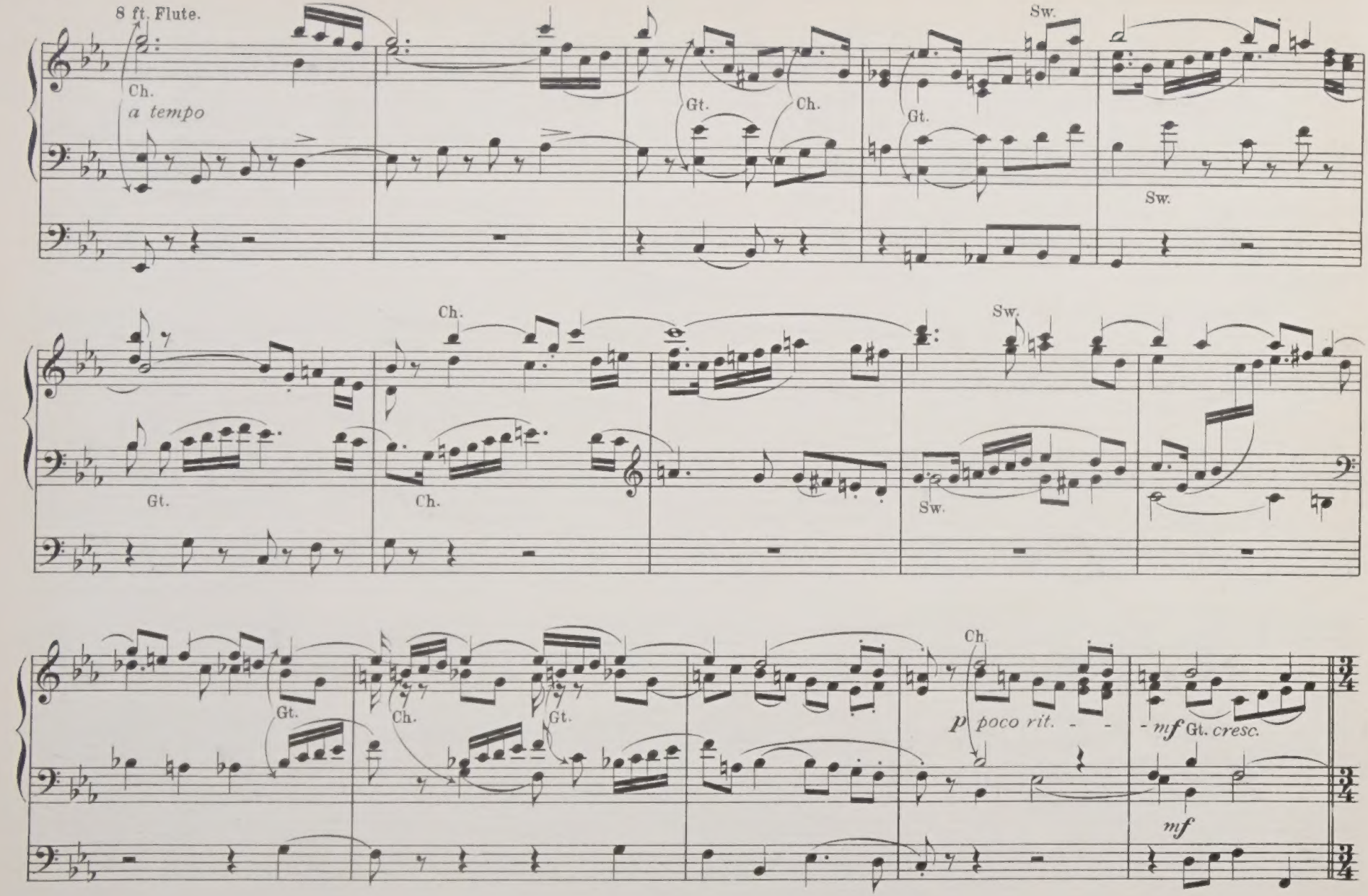
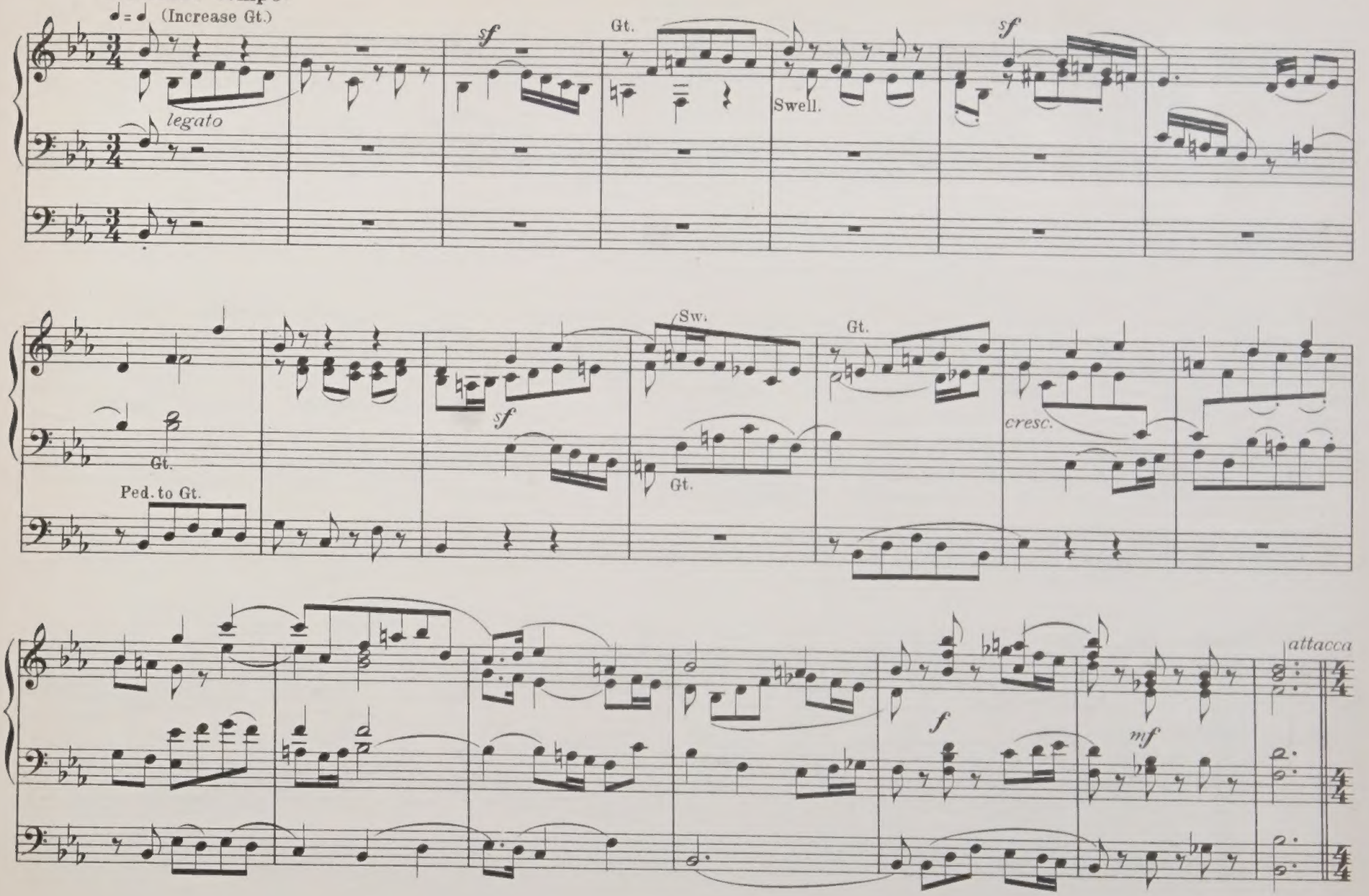
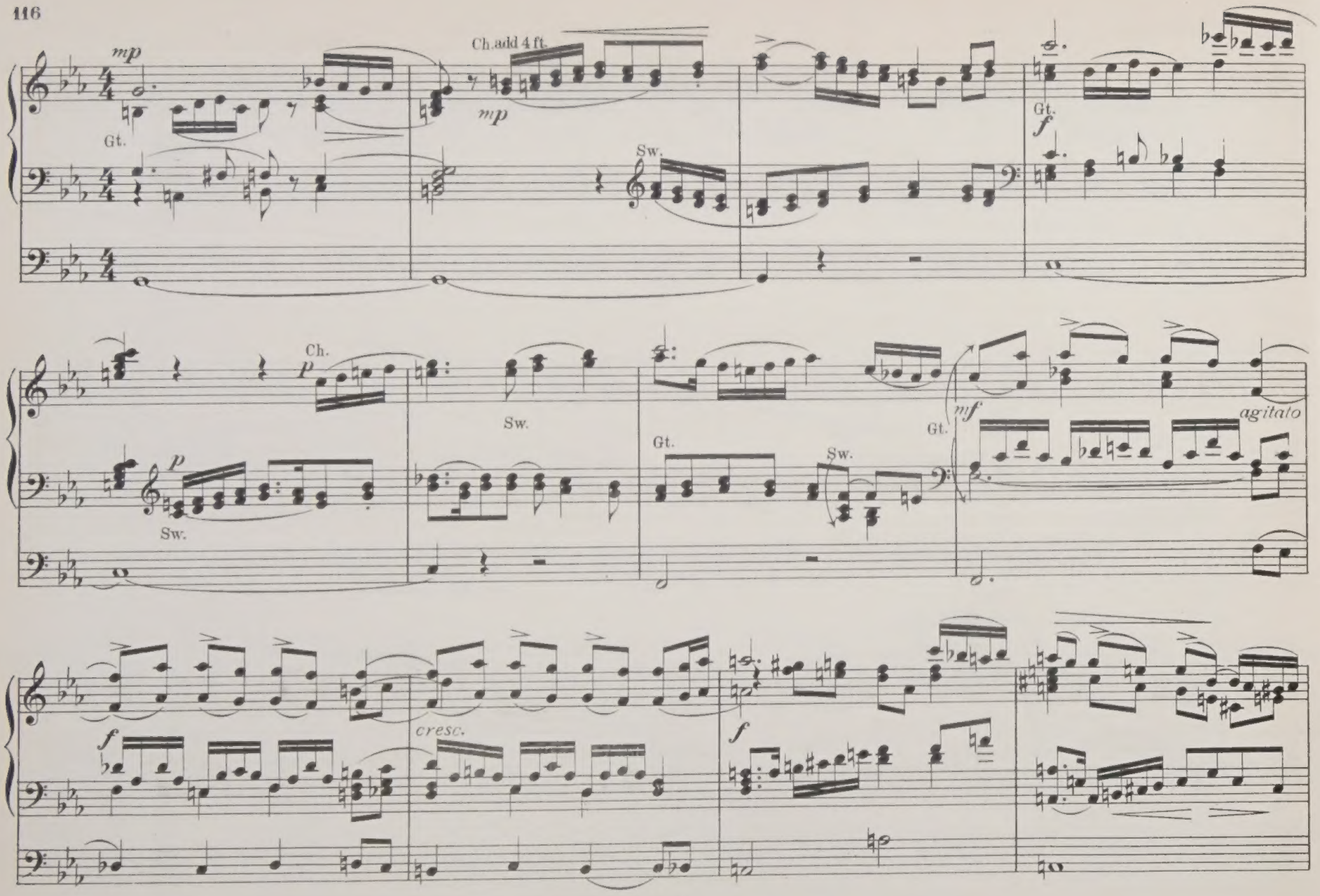
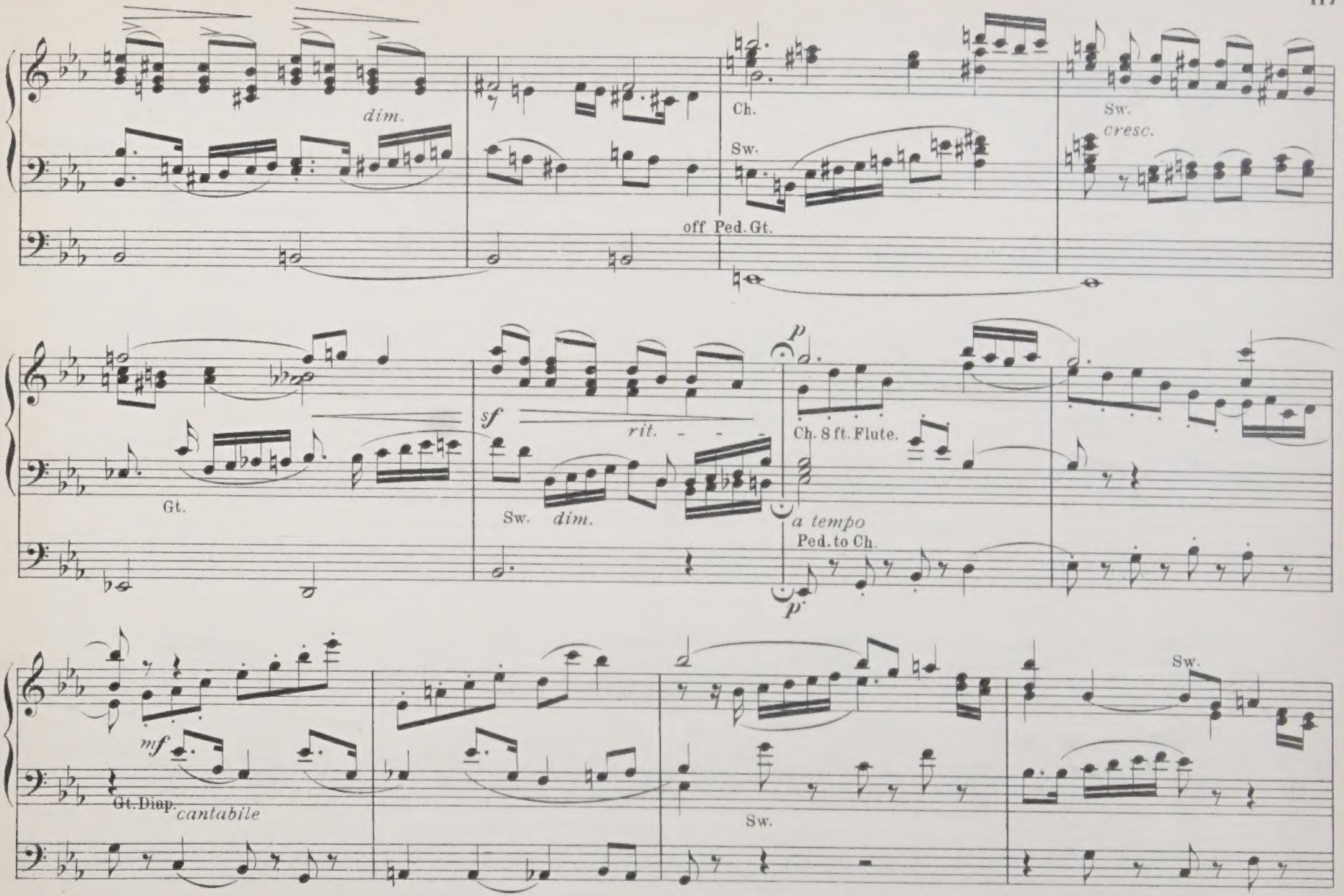
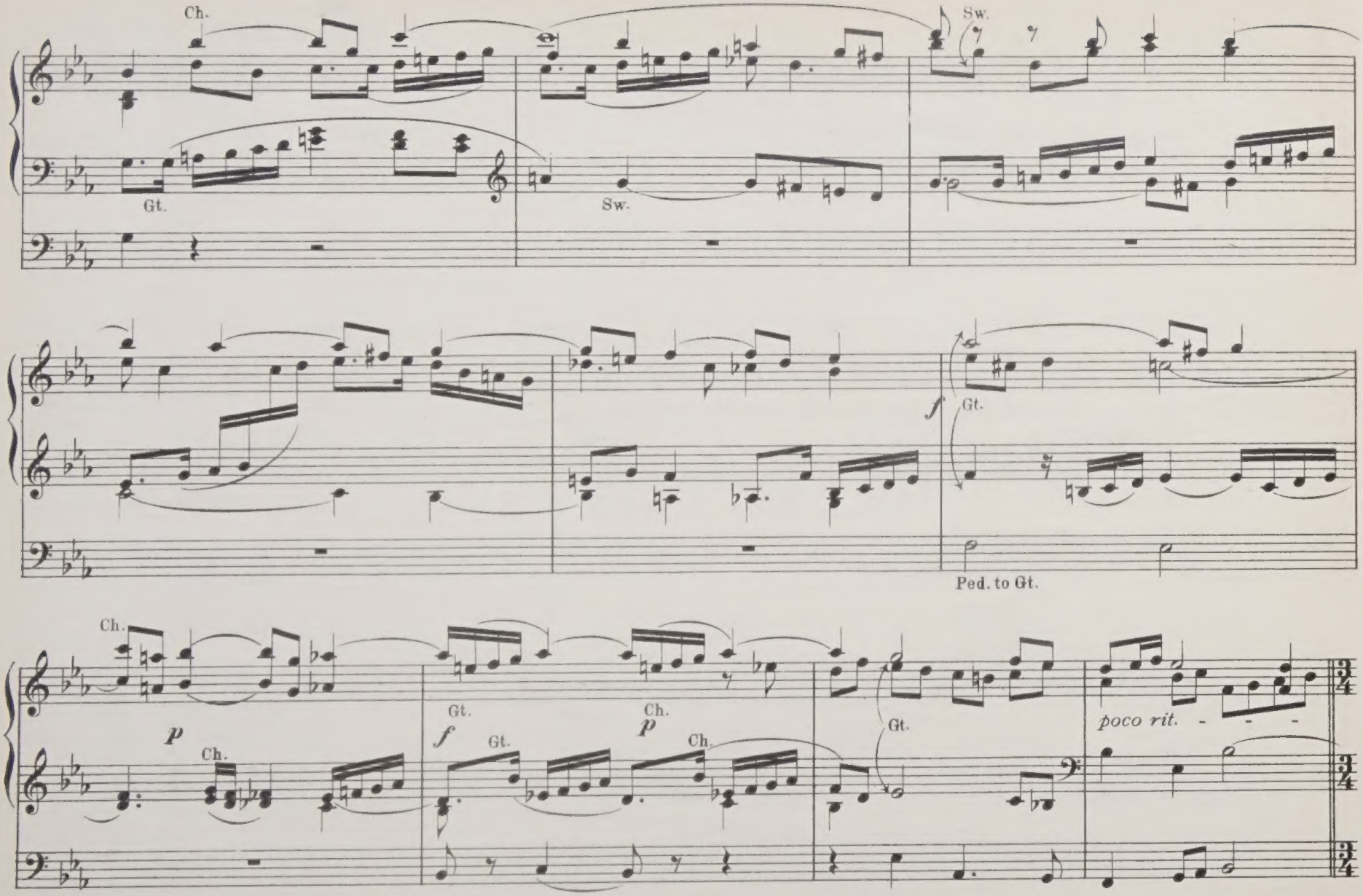
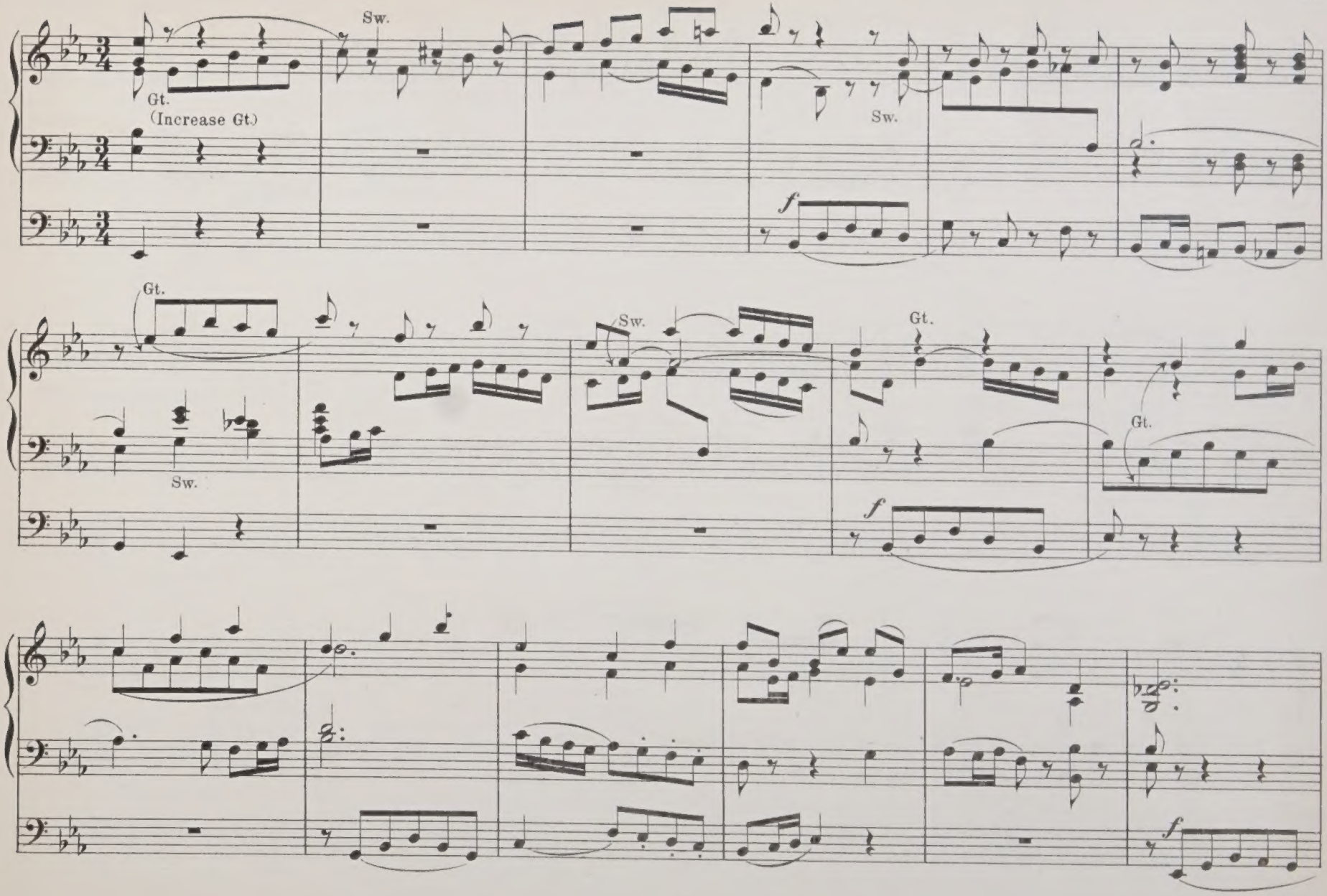

8 ft. Flute.
Ch.
a tempo
Gt.
Ch.
Sw.
Gt.
Sw.
Gt.
Ch.
Ch.
Sw.
Sw.
Gt.
Ch.
Gt.
Ch.
p poco rit.
mf Gt. cresc.
mf

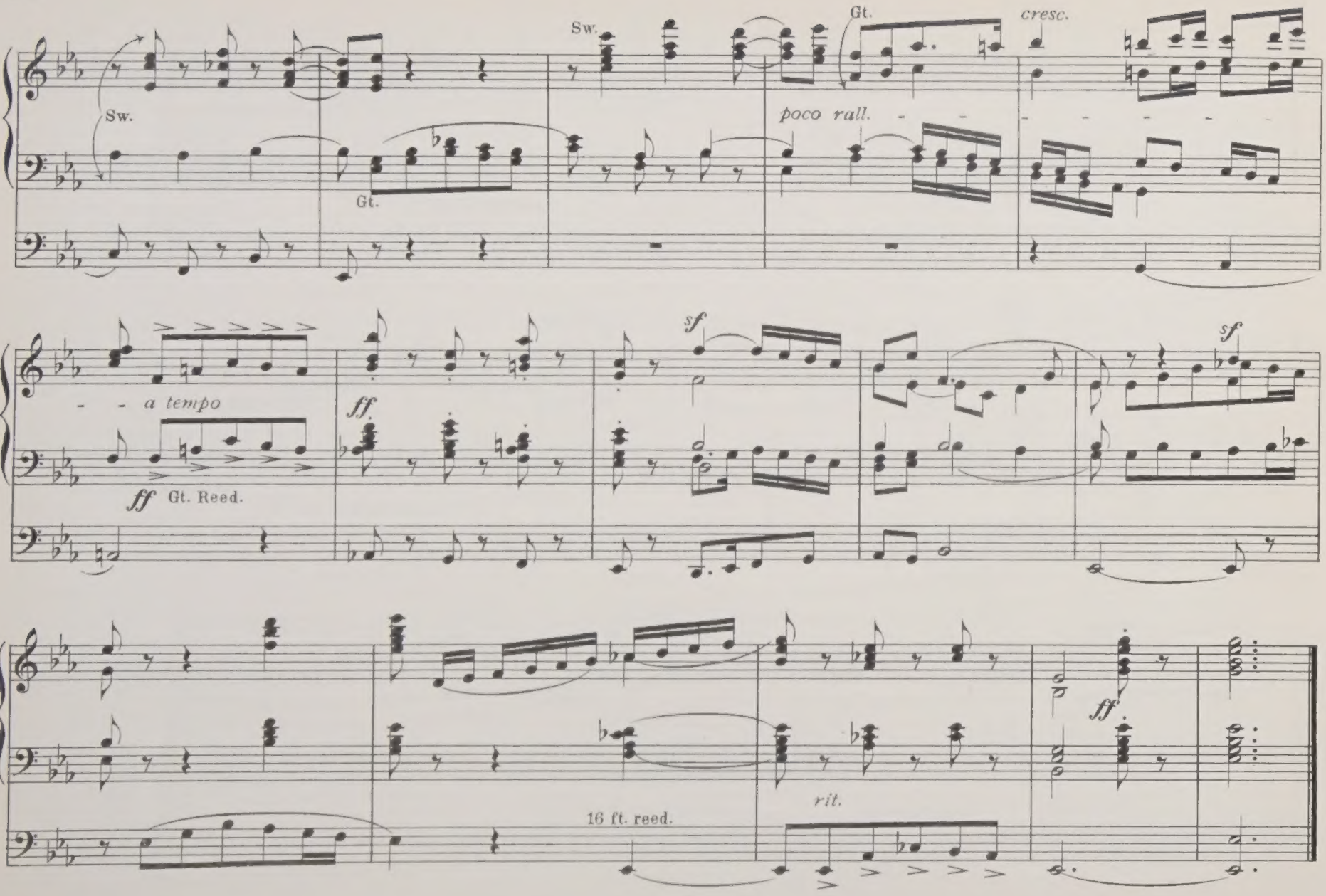

L'istesso tempo.
♩= ♩ (Increase Gt.)
legato
sf
Gt.
Swell.
sf
Gt.
Ped. to Gt.
Sw.
sf
Gt.
Gt.
cresc.
attacca
f
mf


mp
Gt.
Ch. add 4 ft.
mp
Sw.
Gt.
f
Ch.
p
Sw.
p
Sw.
Gt.
Sw.
Gt.
mf
agitato
f
cresc.
f


dim.
Ch.
Sw.
off Ped. Gt.
Sw.
cresc.
Gt.
sf
rit.
Sw. dim.
p
Ch. 8 ft. Flute.
a tempo
Ped. to Ch.
p
mf
Gt. Diap.
cantabile
Sw.
Sw.


Ch.
Sw.
Gt.
Sw.
f
Gt.
Ped. to Gt.
Ch.
p
Ch.
Gt.
f
Gt.
Ch.
p
Ch.
Gt.
poco rit.


Gt.
(Increase Gt)
Sw.
Sw.
f
Gt.
Sw.
Sw.
Gt.
Gt.
f
f


Sw.
Gt.
Sw.
Gt.
cresc.
poco rall.
a tempo
ff Gt. Reed.
ff
sf
sf
16 ft. reed.
rit.
ff

The Organ Loft

Book XXVIII. July 1st, 1905.

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SUITABLE FOR
CHURCH & RECITAL PURPOSES.

Edited by Dr. A. H. MANN, Organist of King's College, Cambridge.

Issued on the 1st of the Month.

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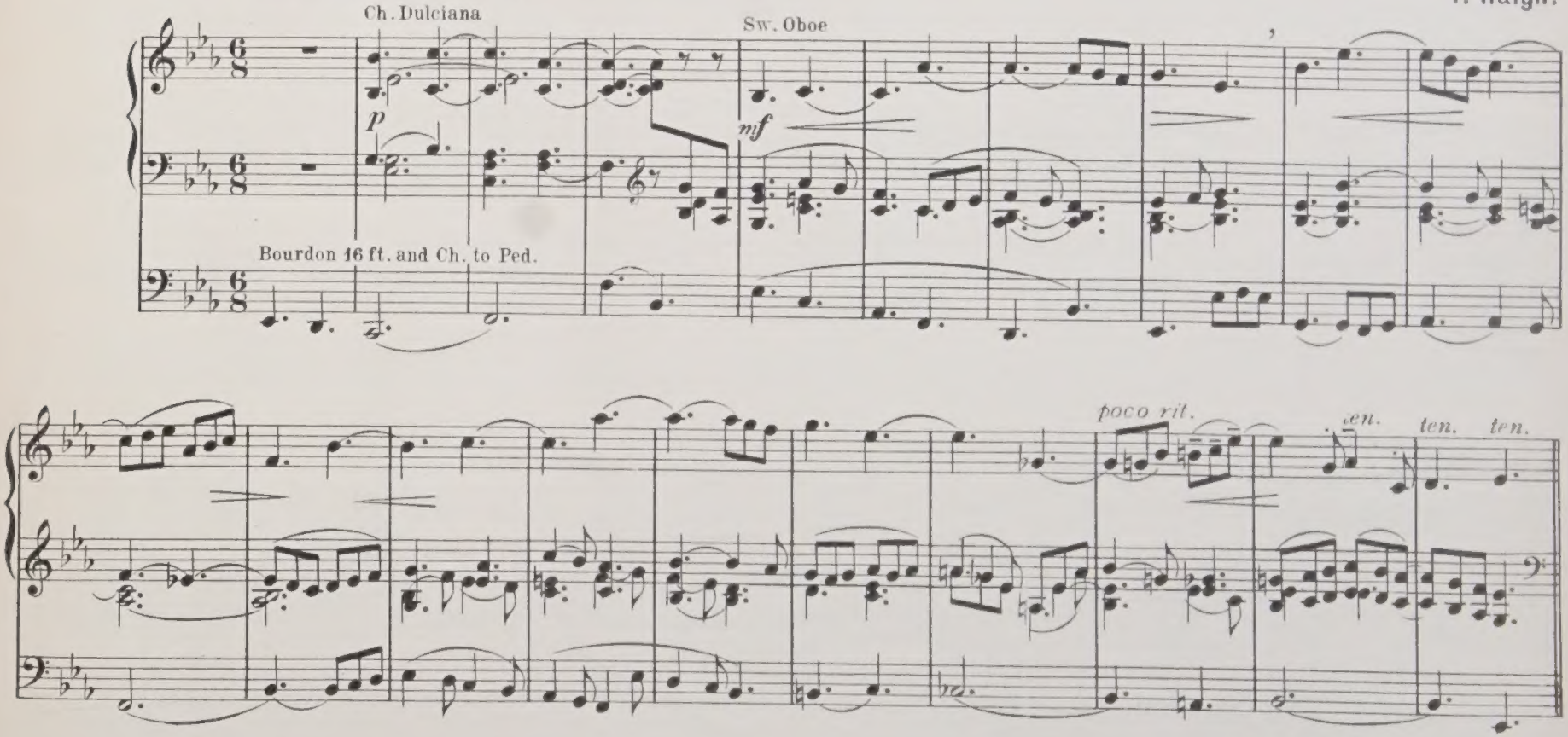
No. 84.

Lied.

Progamme Annotation.

A good example of "Song without words." The first section consists of a beautiful melody with a smooth and flowing accompaniment. The middle section in the key of the relative minor, is of a much more agitated nature, forming an excellent contrast with the previous as well as the following section. It also gives opportunities for judicious and effective registering.

Andante serioso. ♩. = 46. **T. Haigh.**



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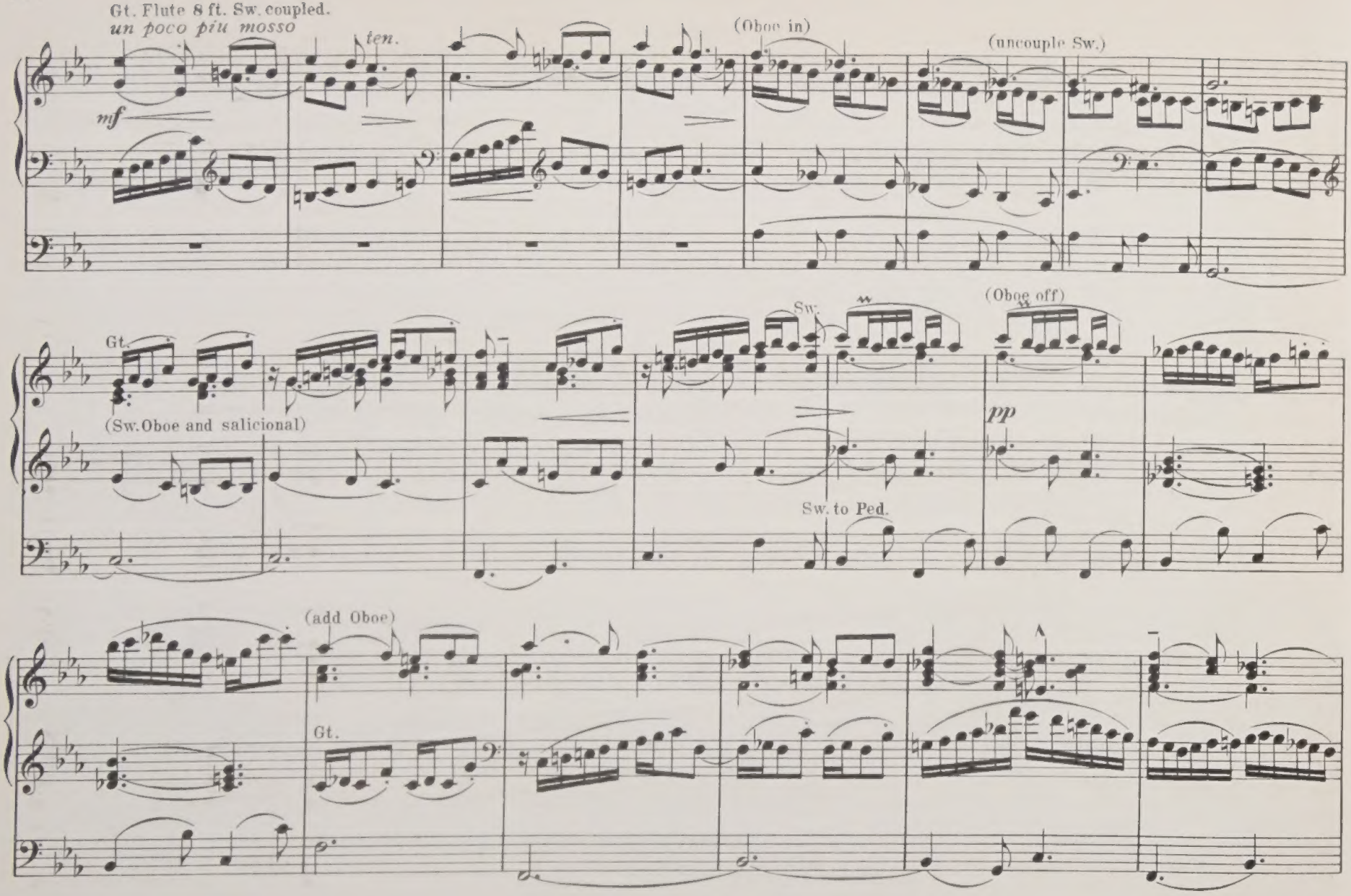
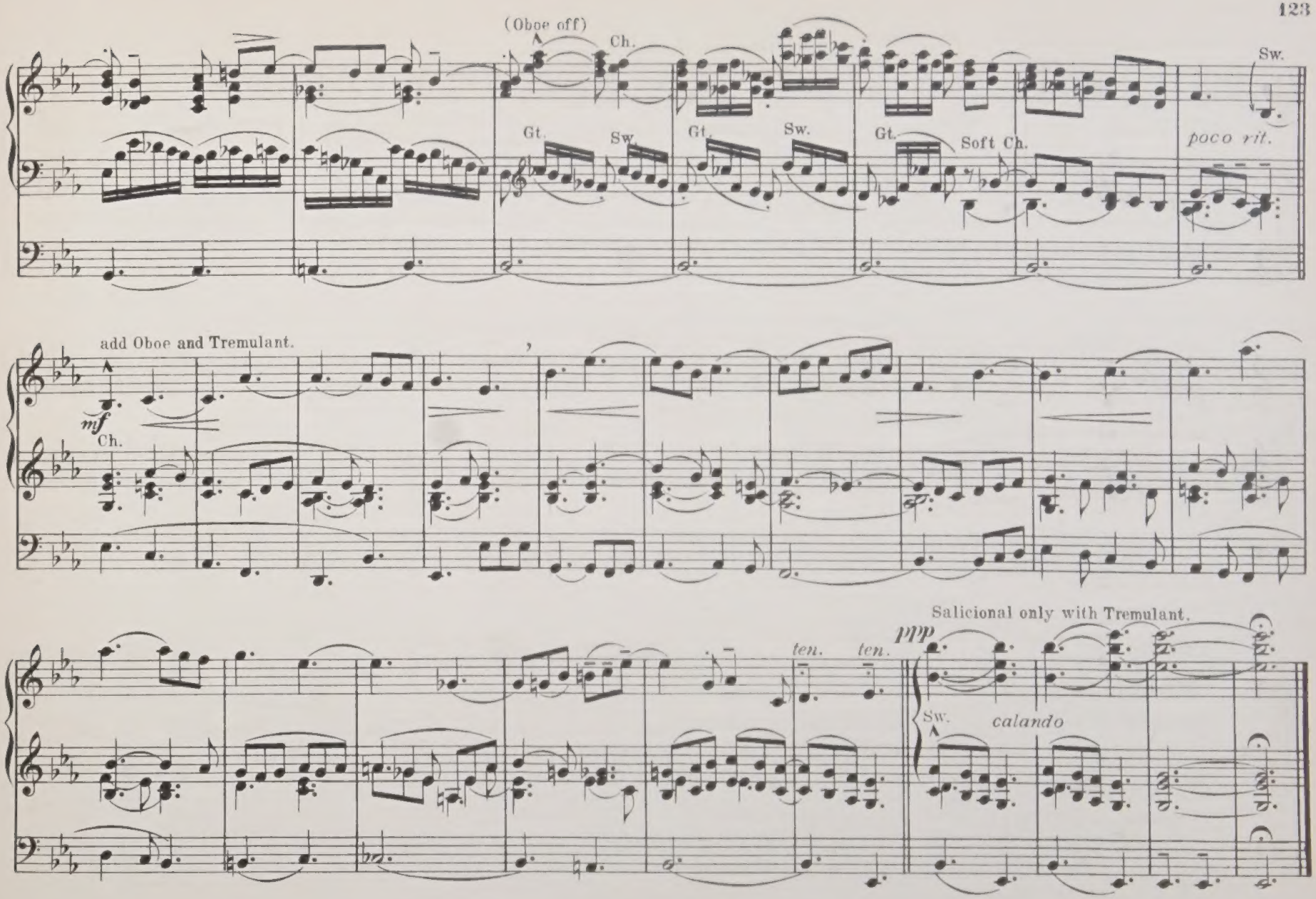

Gt. Flute 8 ft. Sw. coupled.
un poco più mosso
ten.
mf
(Oboe in)
(uncouple Sw.)
Gt.
(Sw. Oboe and salicional)
Sw.
(Oboe off)
pp
Sw. to Ped.
(add Oboe)
Gt.


(Oboe off)
Ch.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Soft Ch.
poco rit.
add Oboe and Tremulant.
mf
Ch.
Salicional only with Tremulant.
ppp
ten.
ten.
Sw.
calando

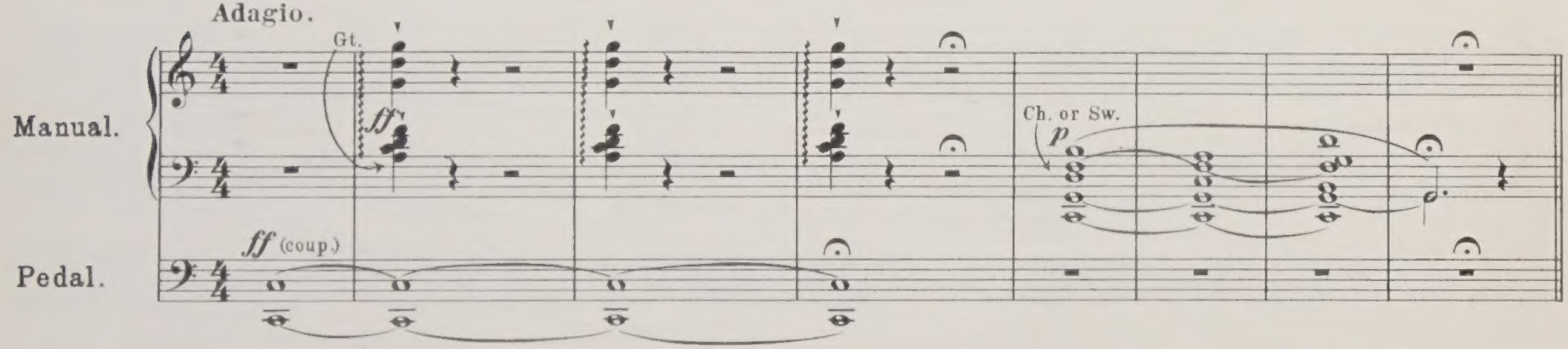
To H. L. BALFOUR Esq.

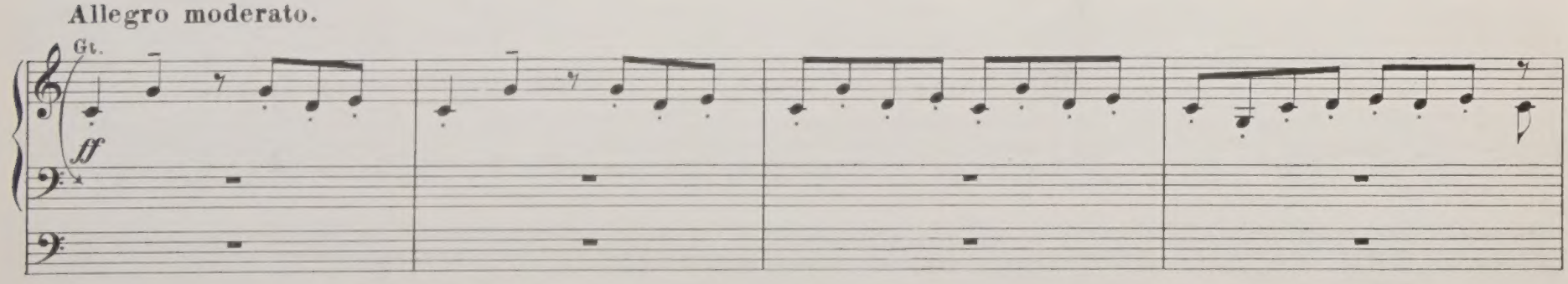
Nº 85.
Carillon in C.

Programme Annotation.

A Fugal movement, based upon a subject intended to represent or imitate Bells or Carillons. The piece commences with an introduction of three full chords, suggestive of bells, "firing" or ringing all at the same moment. The middle portion of the work is a beautiful Cantabile with an arpeggio accompaniment, this is continued for some little time and ultimately leads to the repetition of the Fugal part of the piece. An admirable recital piece.

William Faulkes.





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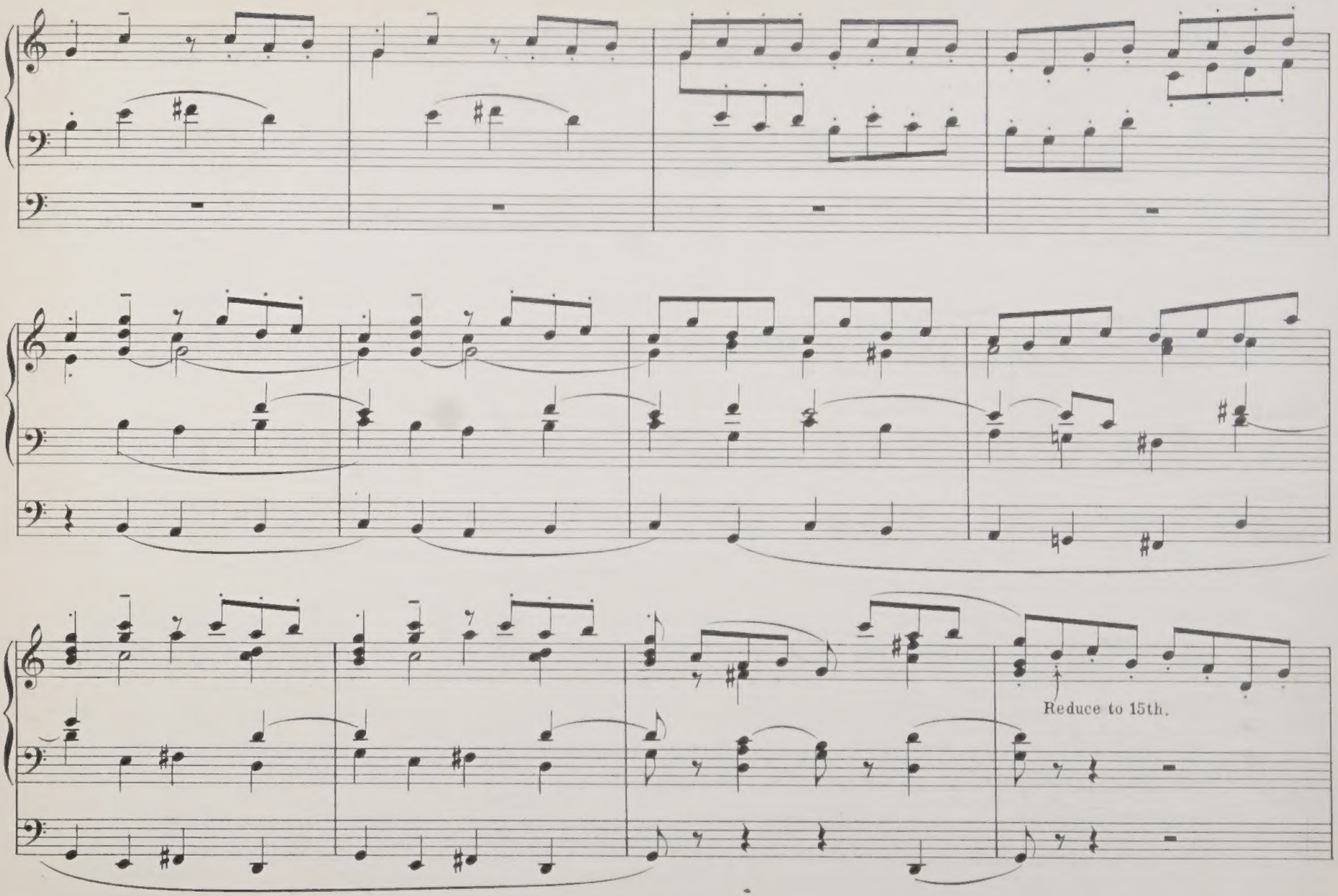
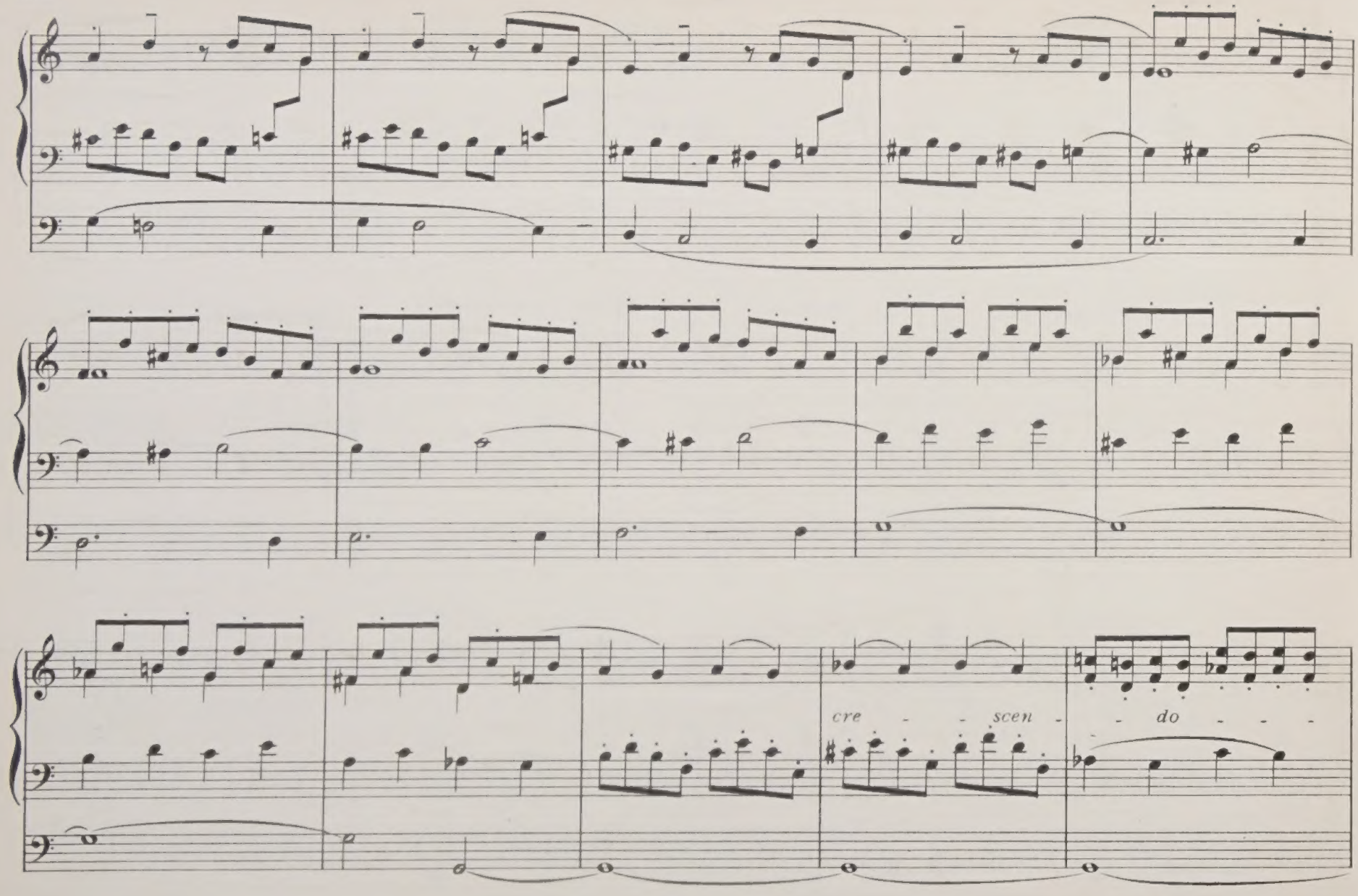
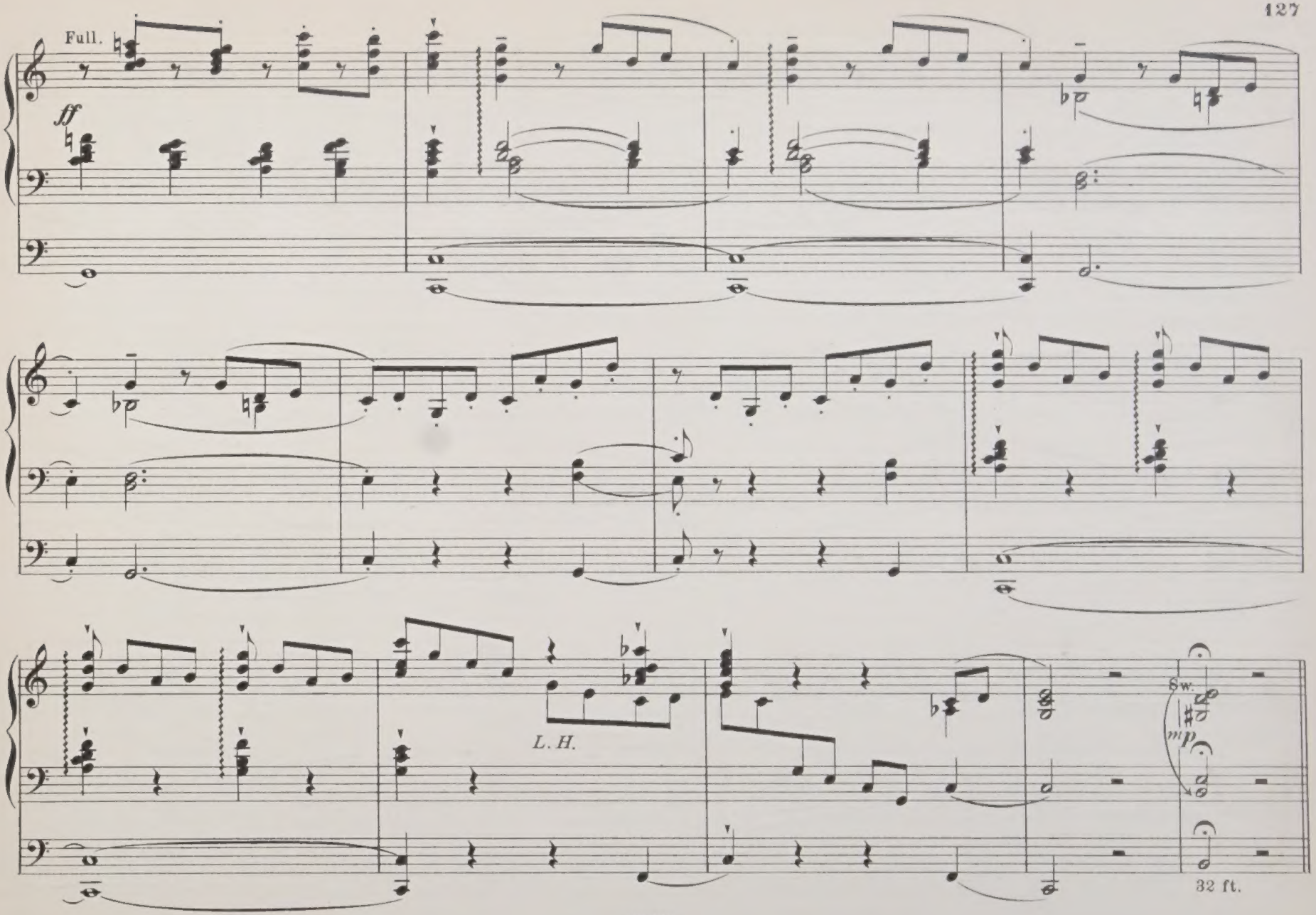
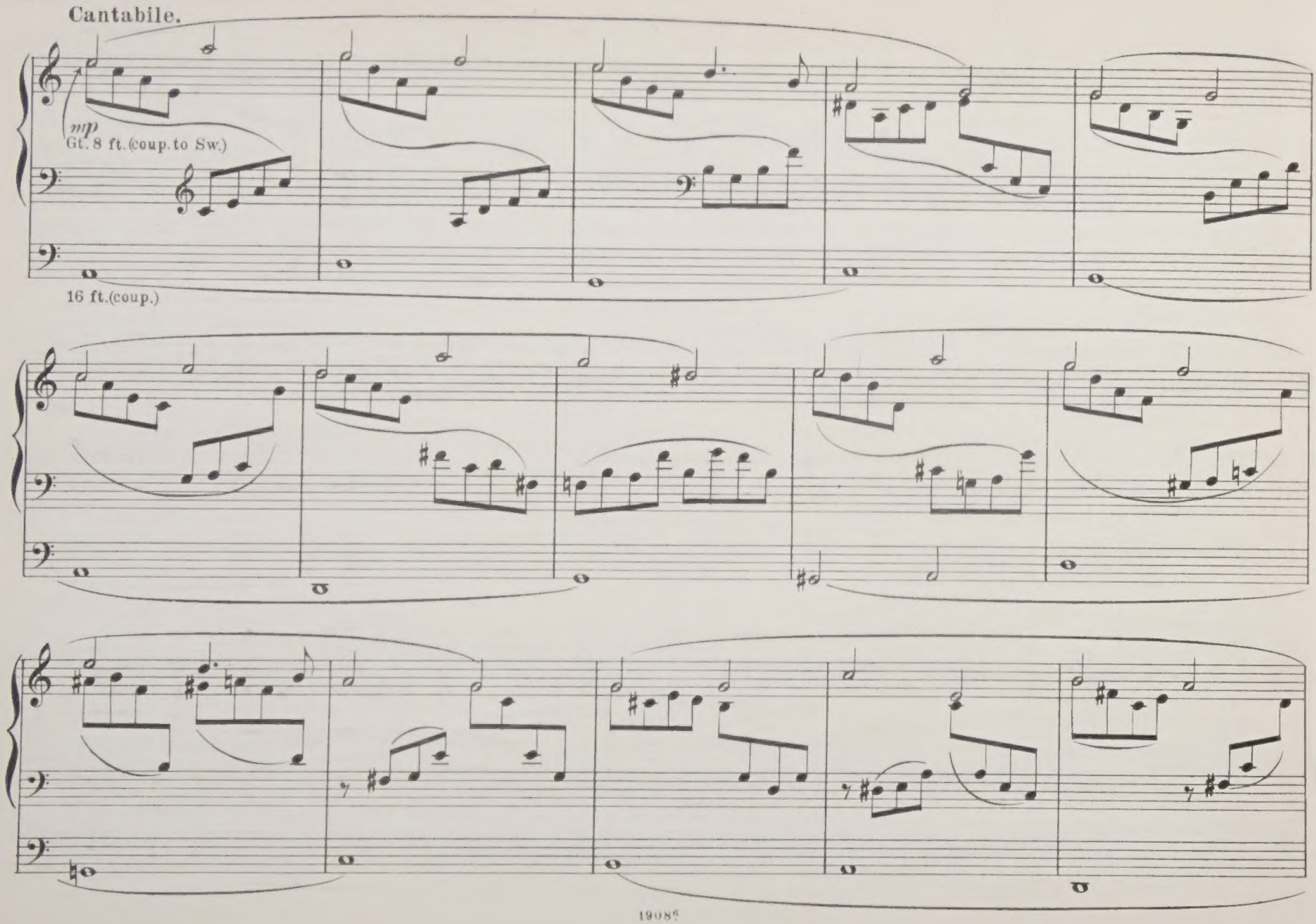
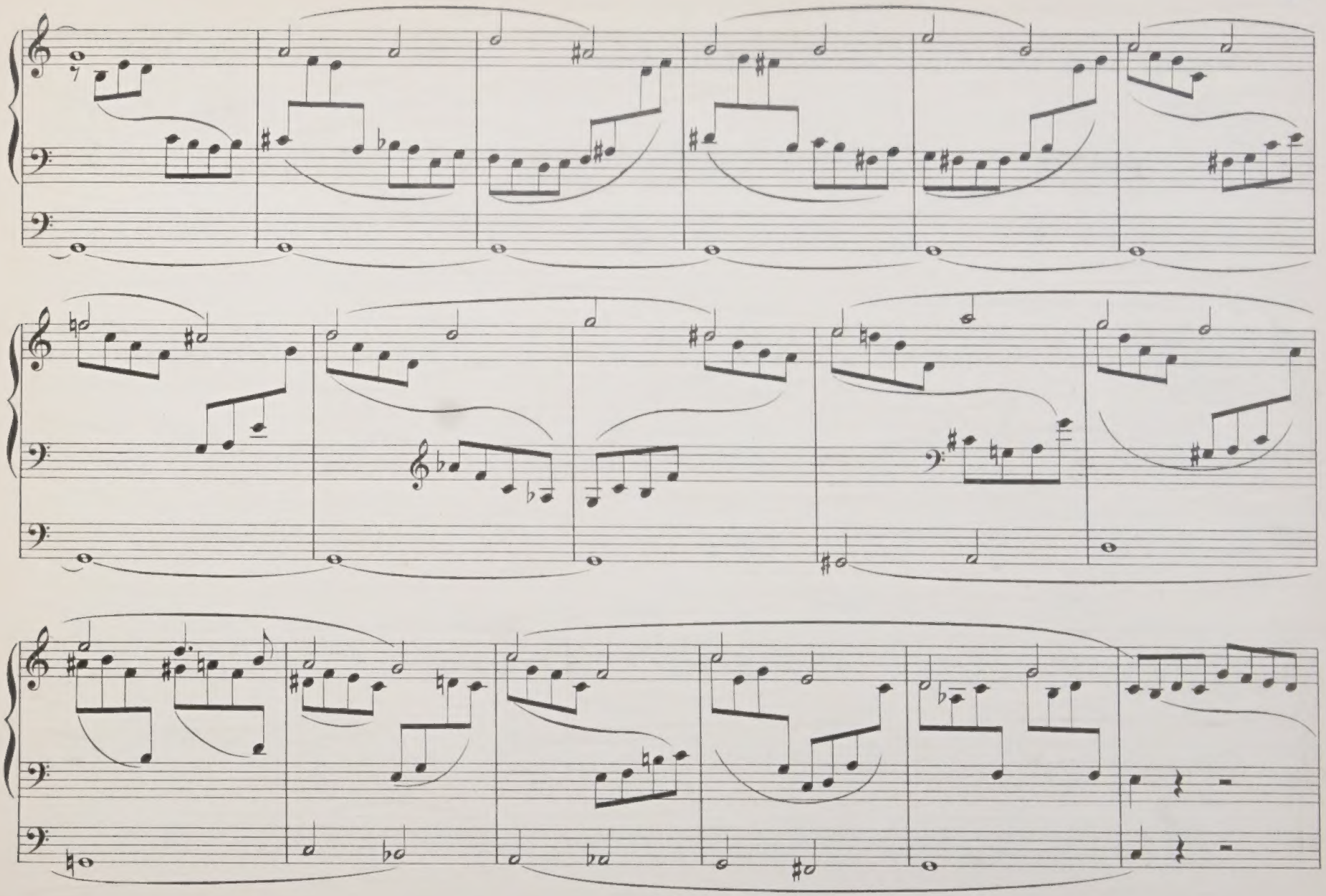

Reduce to 15th.

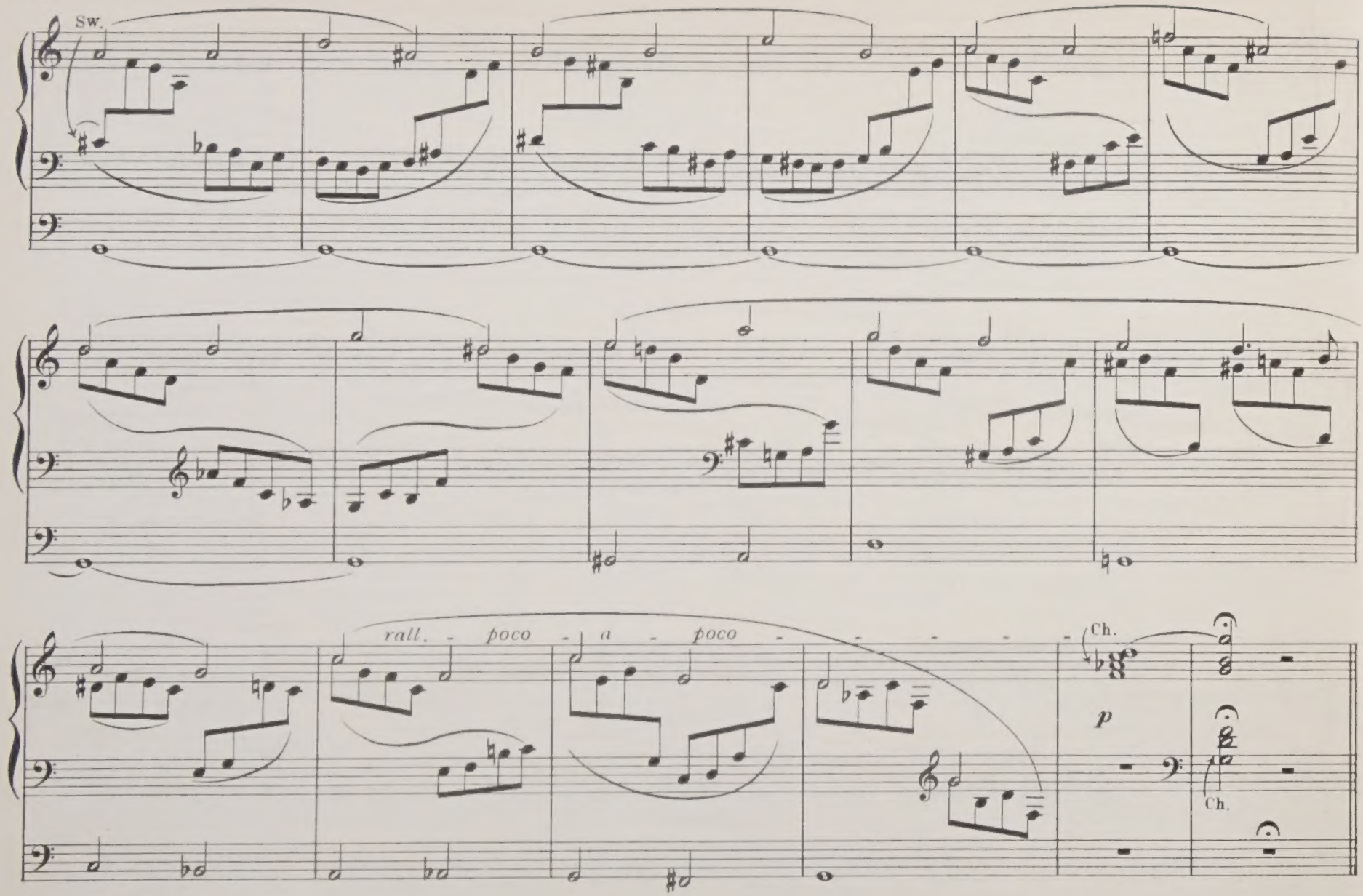

cre - - - scen - - - do - - -

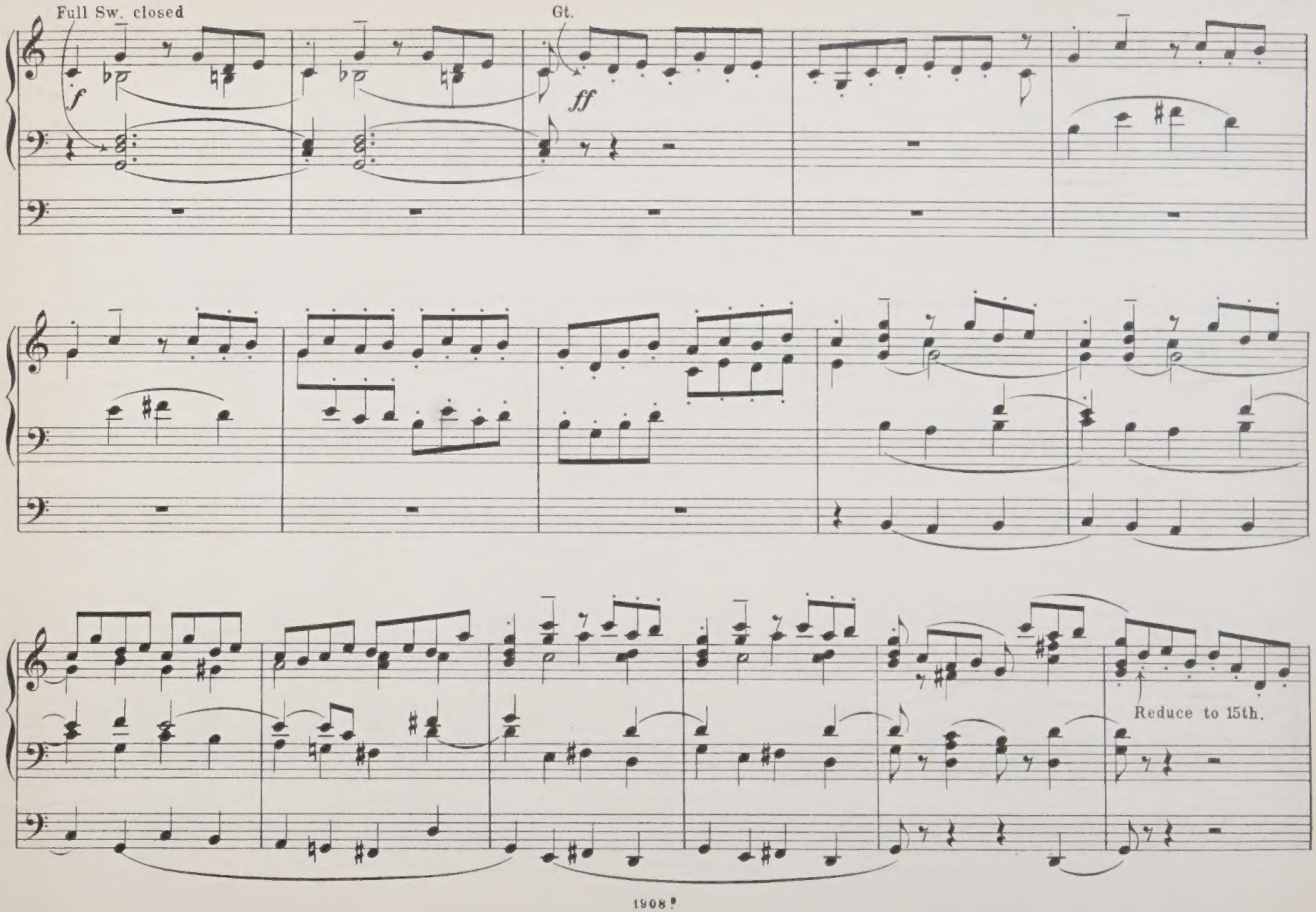

Full.
ff
L. H.
Sw.
mp
32 ft.


Cantabile.
mp
Gt. 8 ft. (coup. to Sw.)
16 ft. (coup.)

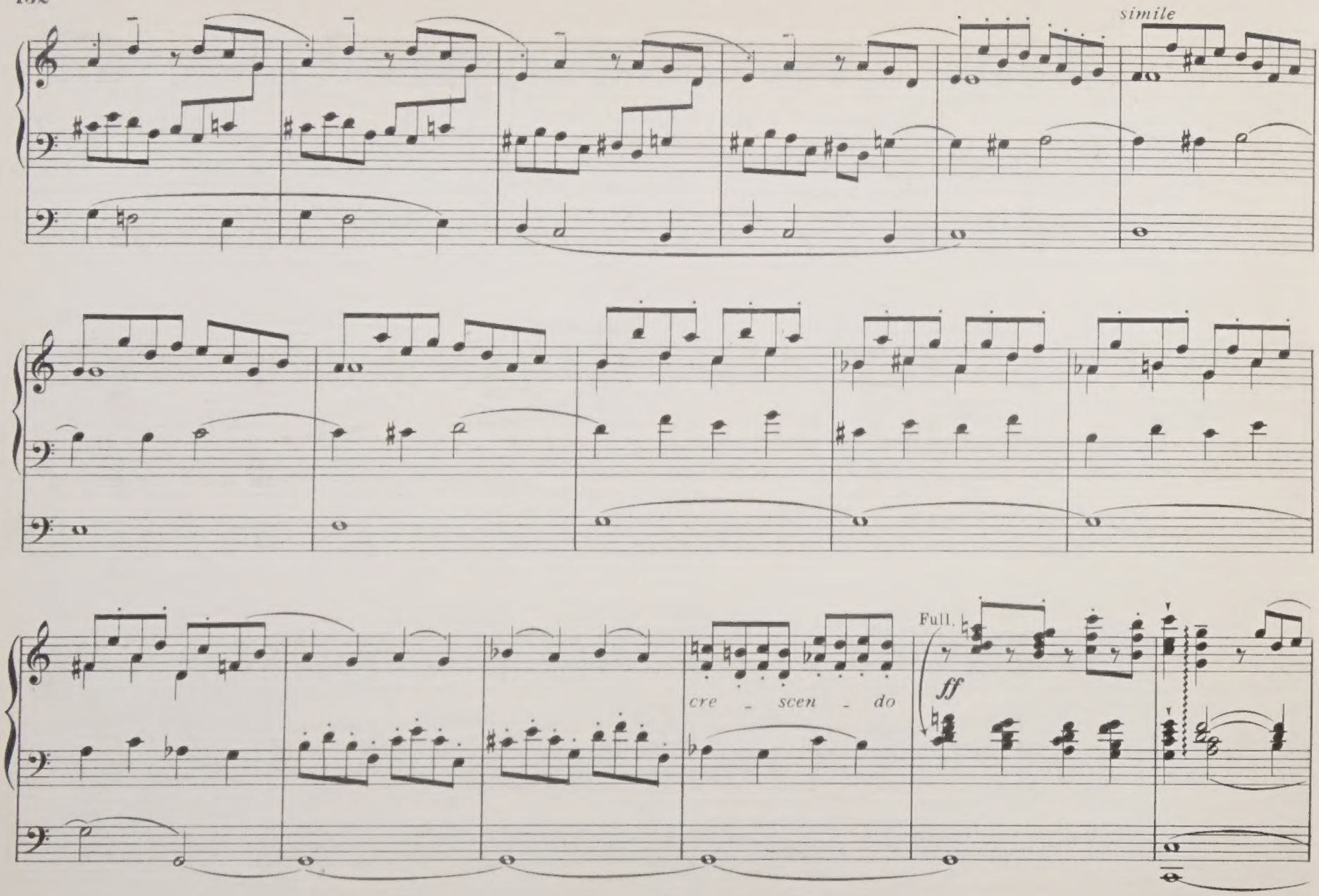


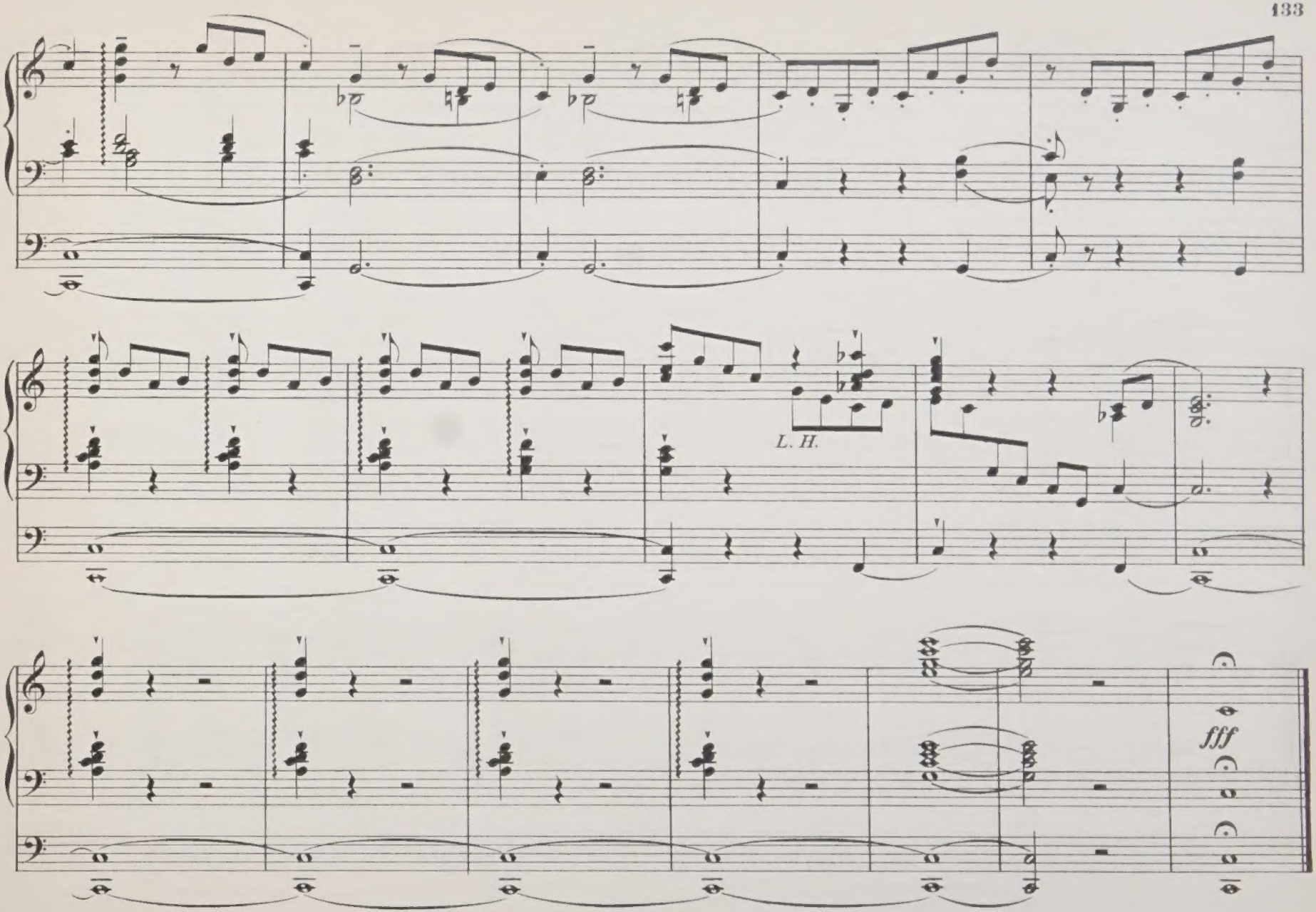
1908?


Sw.
rall. - poco - a - poco
Ch.
p
Ch.



1908?


simile
cre - scen - do
Full.
ff


L. H.
fff

Nº 86.

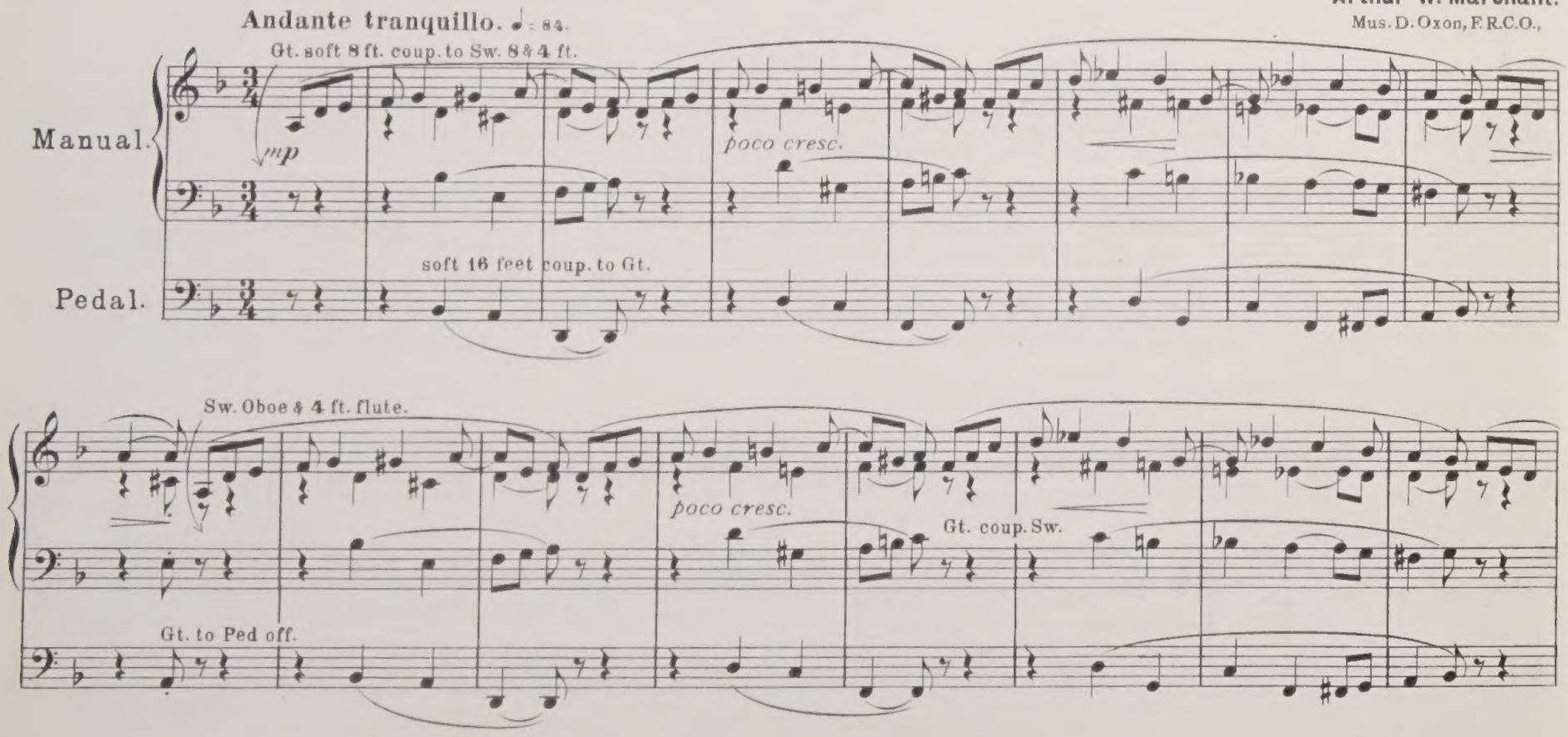
Andante in D minor.

Programme Annotation.

An Andante in D minor of a rather longing nature.

The introduction of the Chorale in the middle of the movement is very judiciously managed and has a distinctly happy and yet soothing effect.

Arthur W. Marchant.
Mus. D. Oxon, F.R.C.O.,



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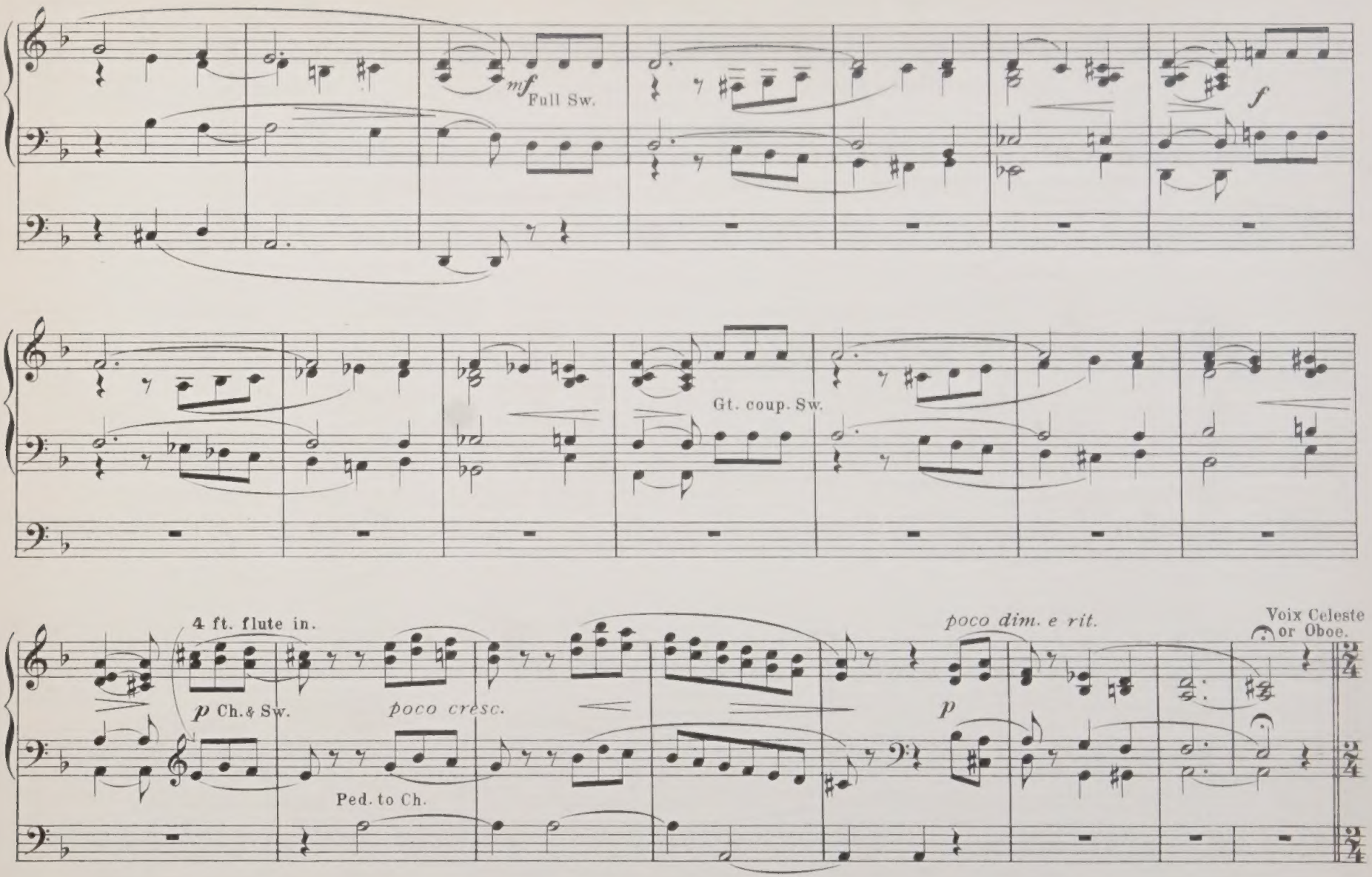
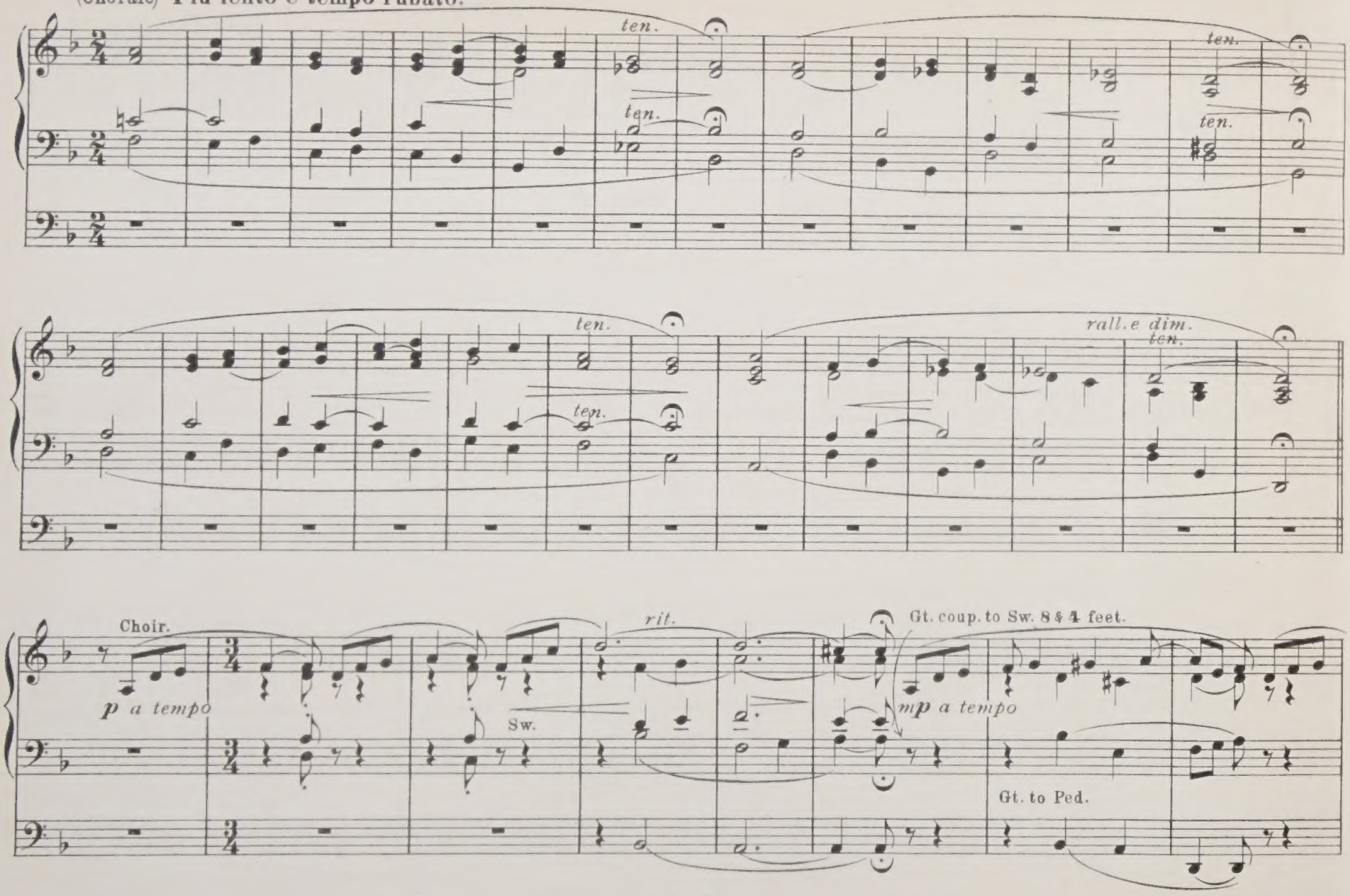
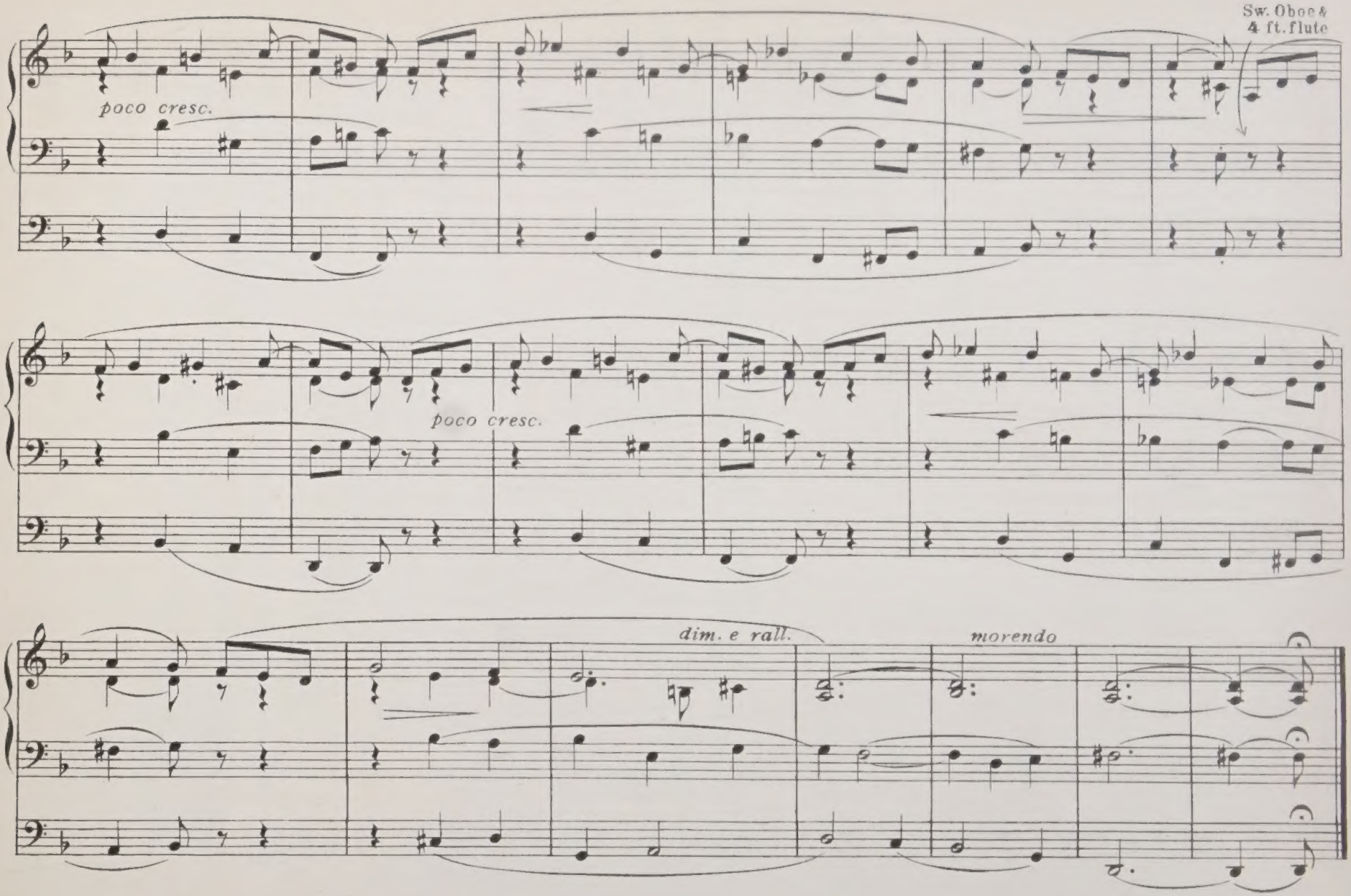

mf
Full Sw.
f
Gt. coup. Sw.
4 ft. flute in.
p Ch.& Sw.
poco cresc.
Ped. to Ch.
poco dim. e rit.
p
Voix Celeste
or Oboe.

(Chorale) **Più lento e tempo rubato.**




Sw. Oboe &
4 ft. flute
poco cresc.
poco cresc.
dim. e rall.
morendo

The Organ Loft

Book XXIX. October 1st, 1905.

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To my Friend H. Goss Custard, Mus. B. Oxon.

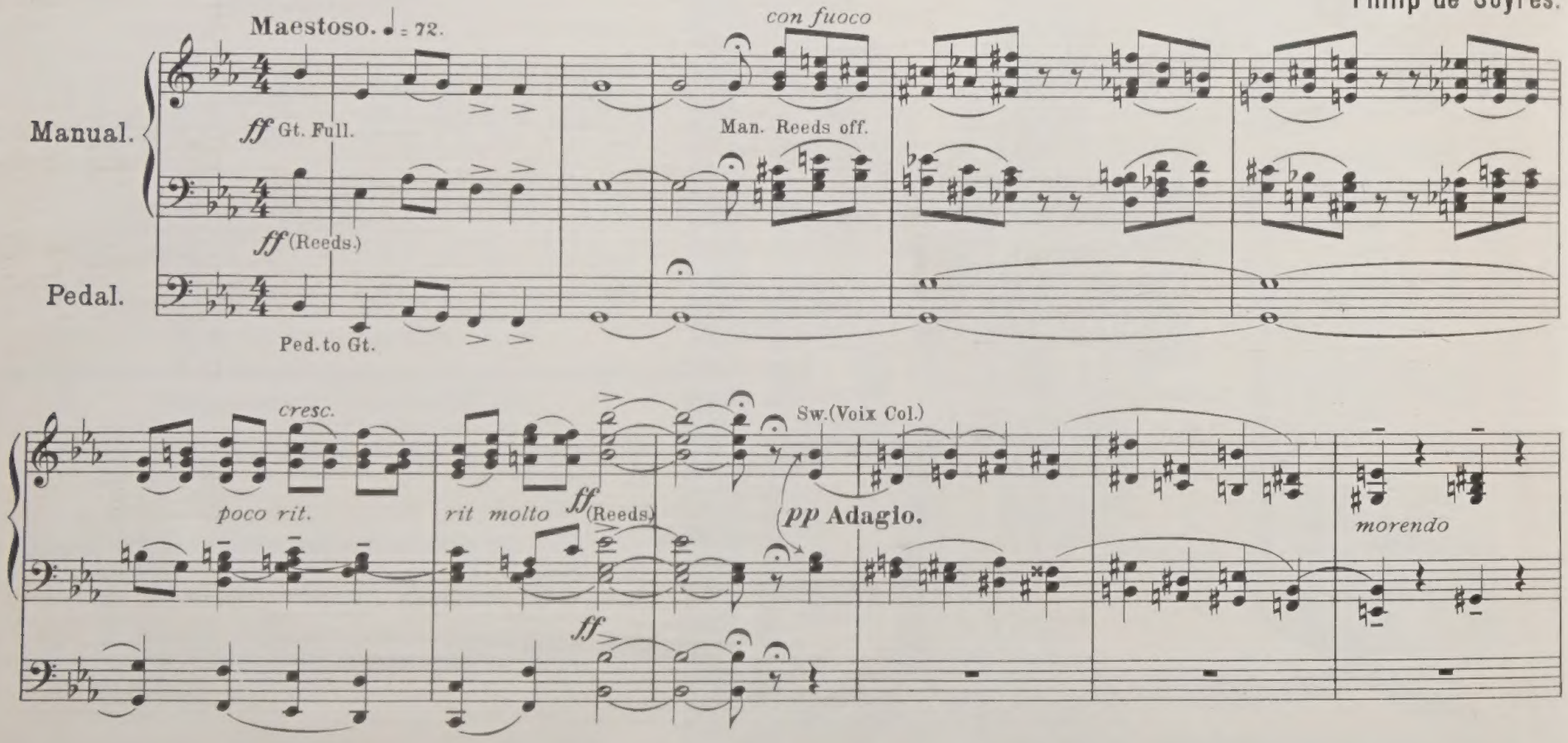
Nº 87.

Fantasia on an Original Theme.

Programme Annotation.

This composition is rightly classed as a Fantasia.
It commences with the first phrase of the Theme ultimately to be treated, played *ff* in octaves, followed at once by a sequence of rather free harmonies on a Pedal Bass. The complete Theme—a kind of chorale—is then introduced followed by two variations. The first is with the melody in the Tenor and short staccato chords in the upper part. The second is more a variation of progression than of actual melody. After this, the Theme is again suggested on the softer stops of the Instrument and is brought to a close by a short Fugal Coda, based upon the subject.

Philip de Soyres.



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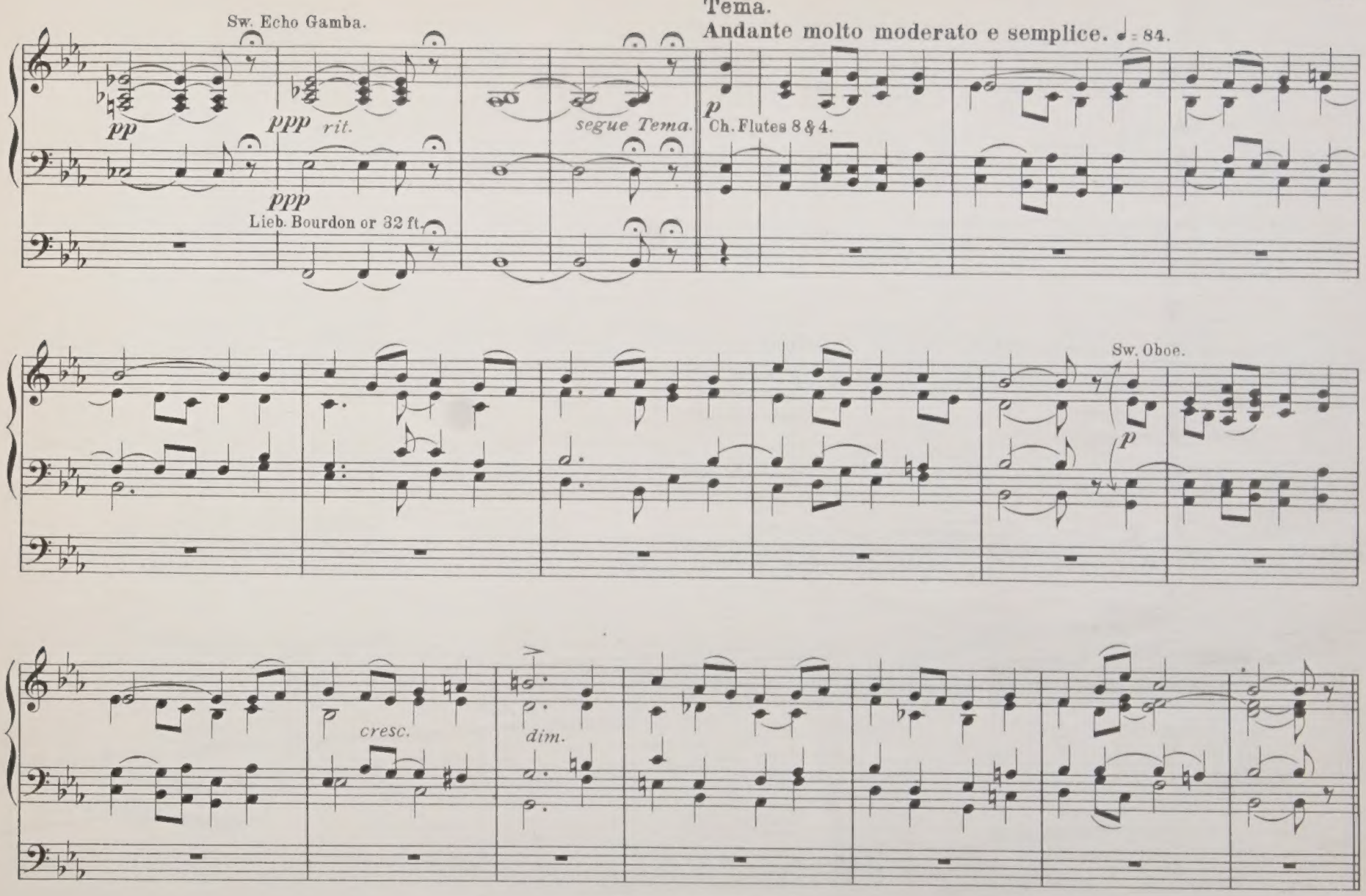
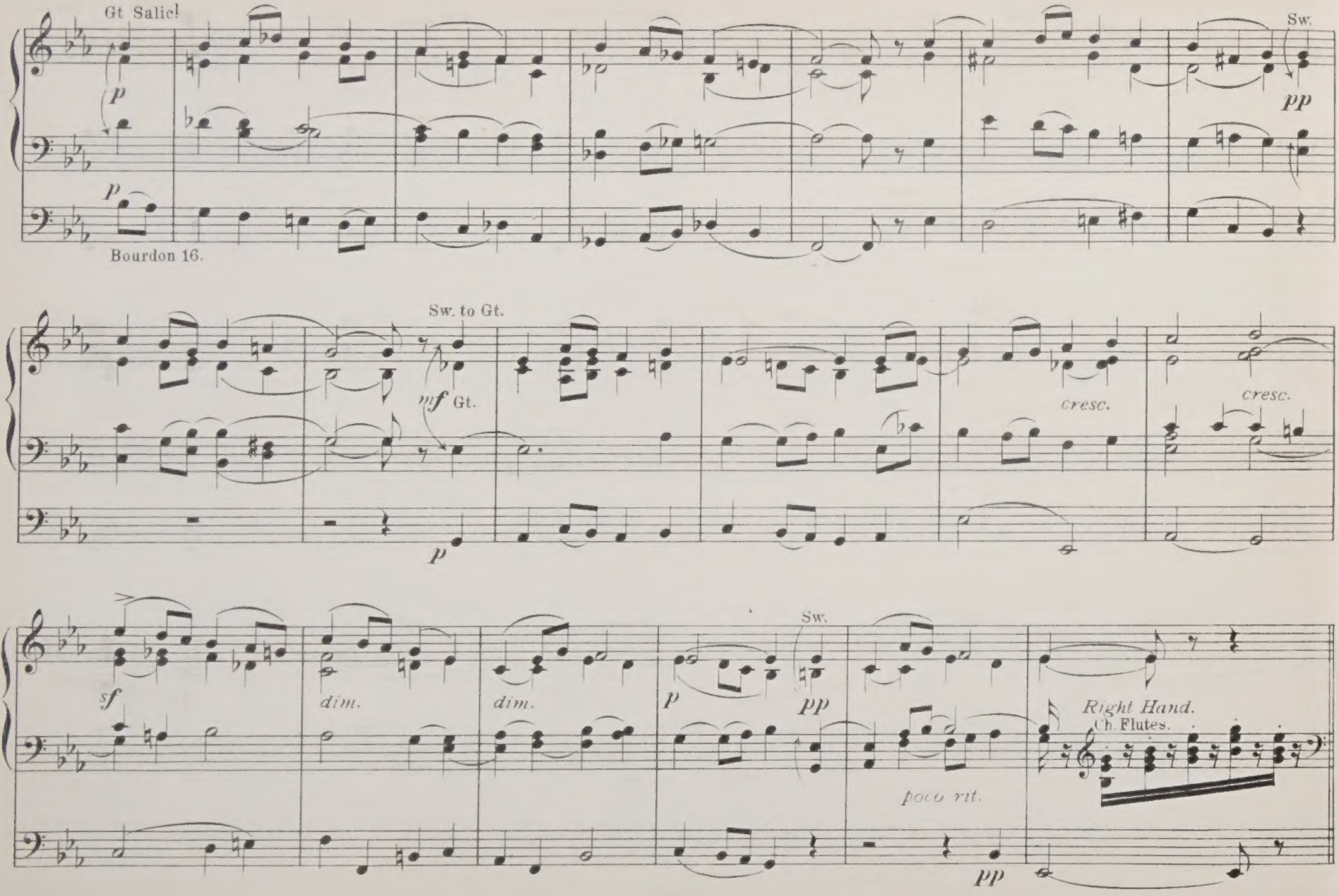
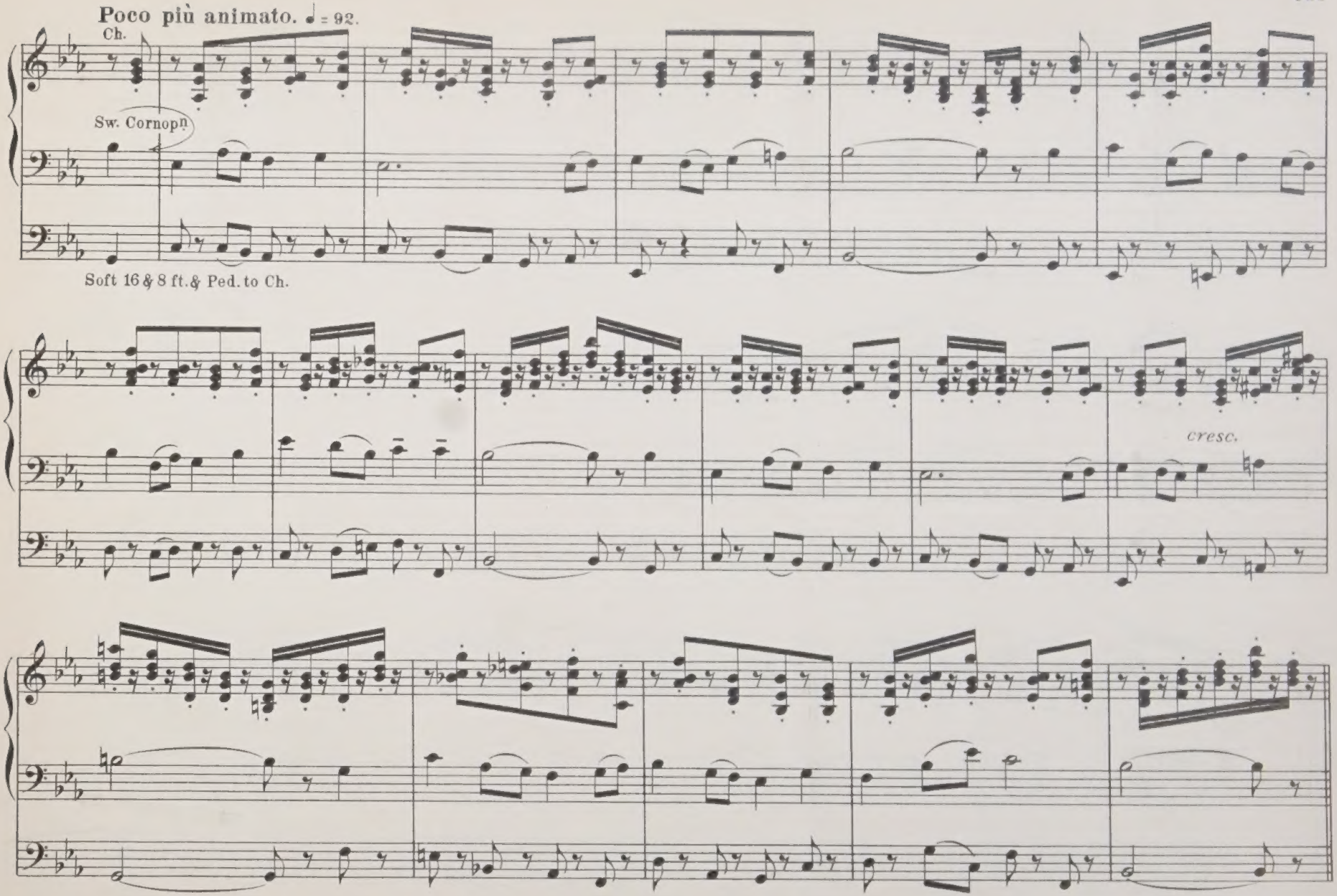
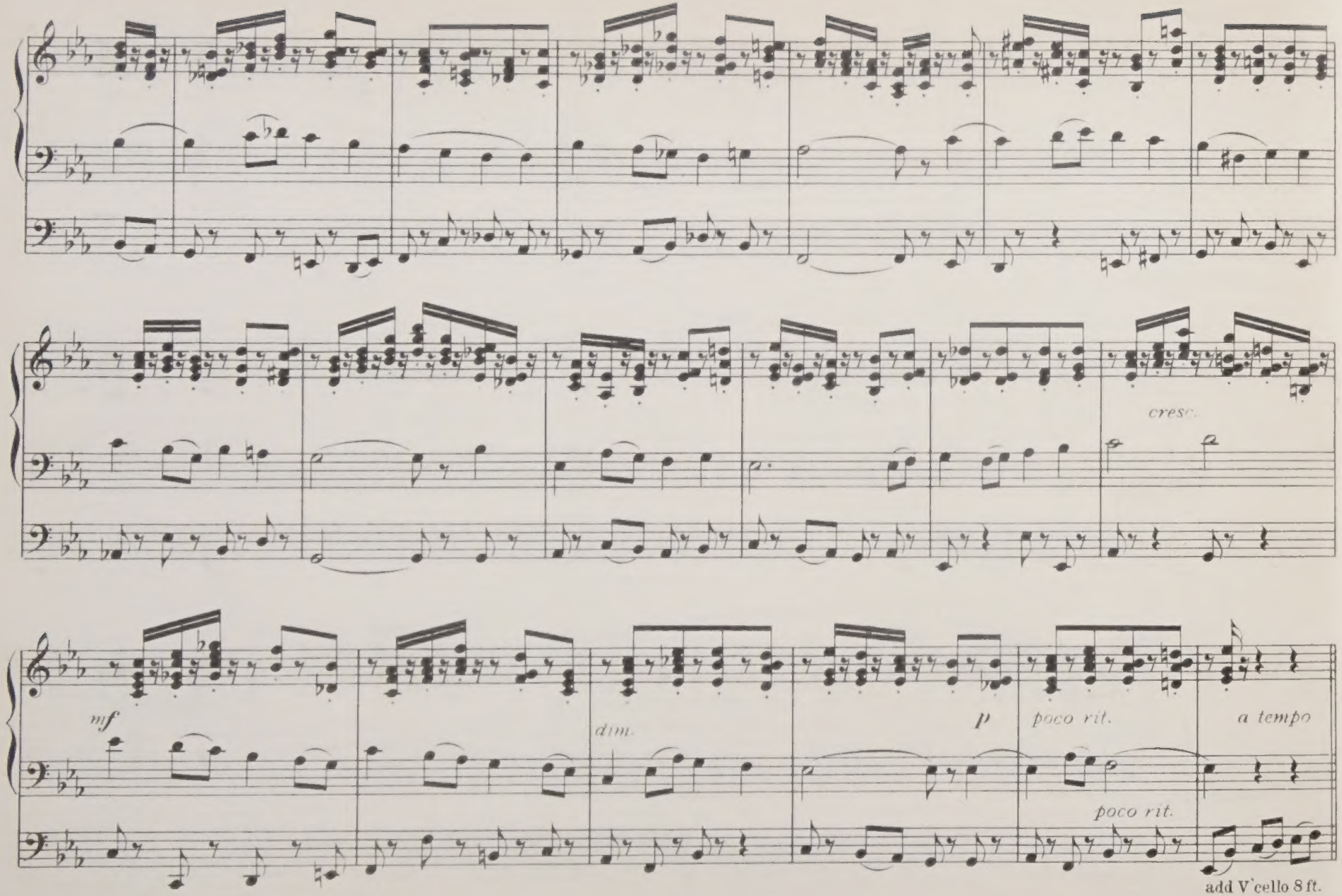
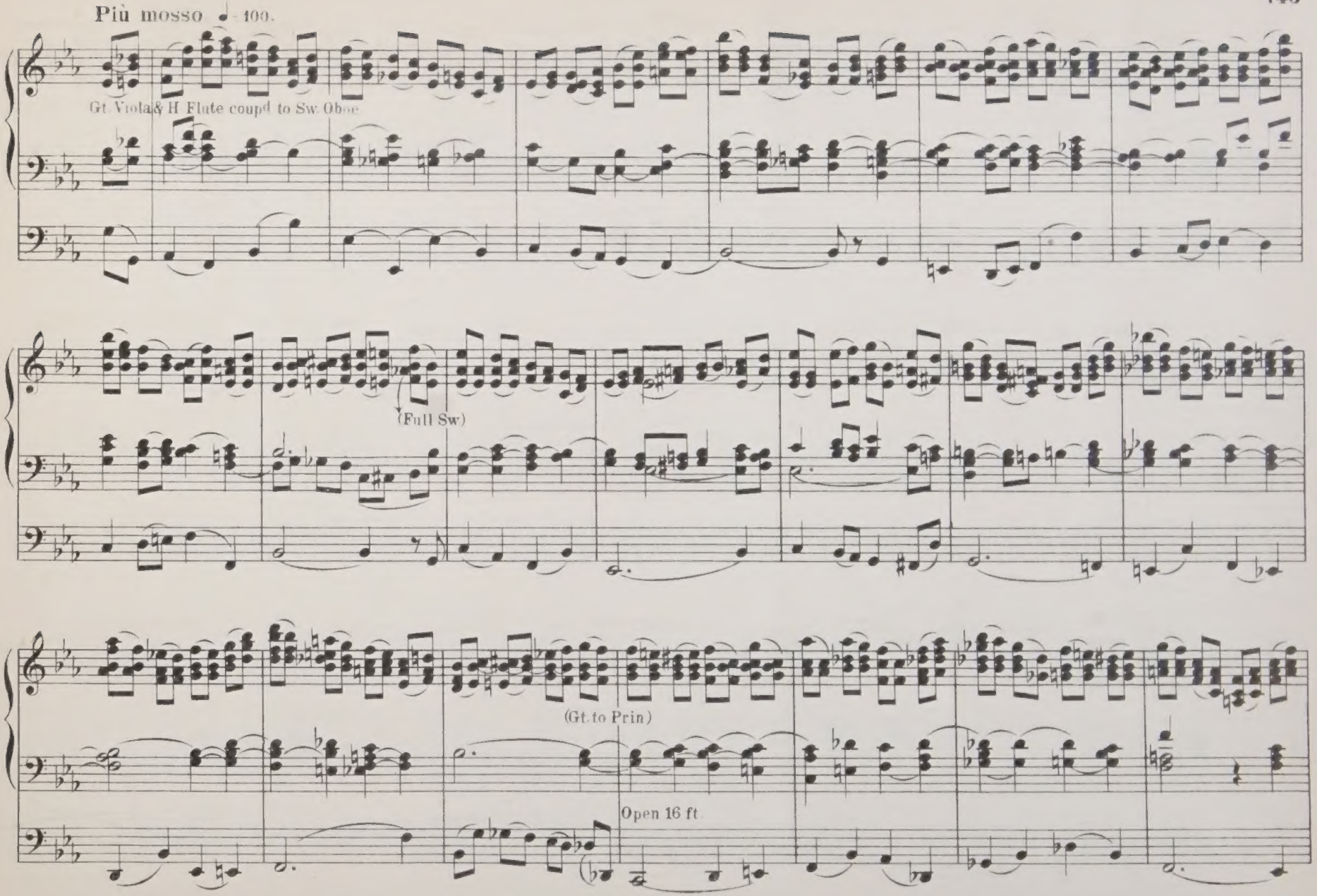
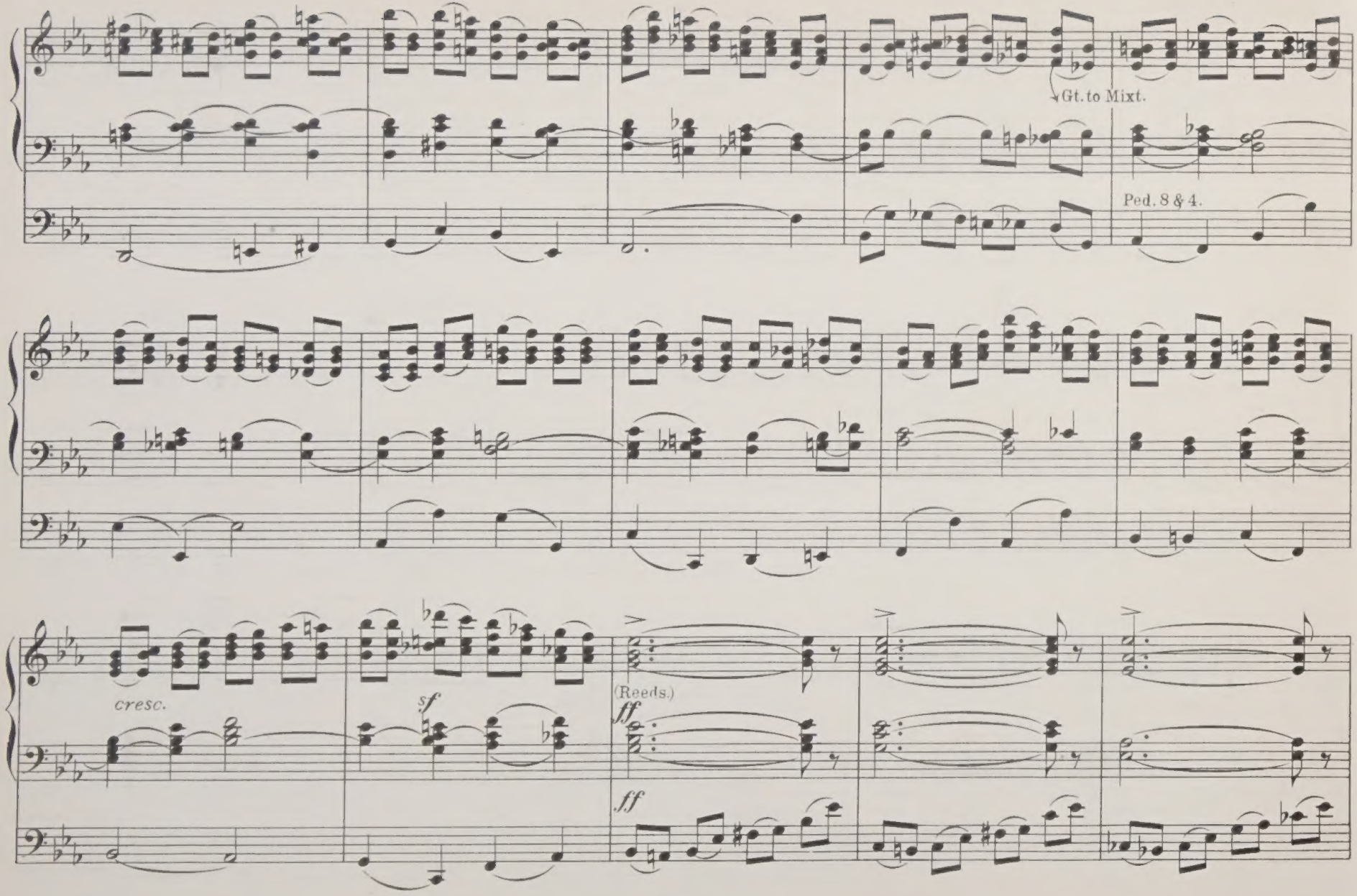

Tema.
Andante molto moderato e semplice. ♩= 84.
Sw. Echo Gamba.
pp
ppp rit.
ppp
Lieb. Bourdon or 32 ft.
segue Tema.
p
Ch. Flutes 8 & 4.
Sw. Oboe.
p
cresc.
dim.

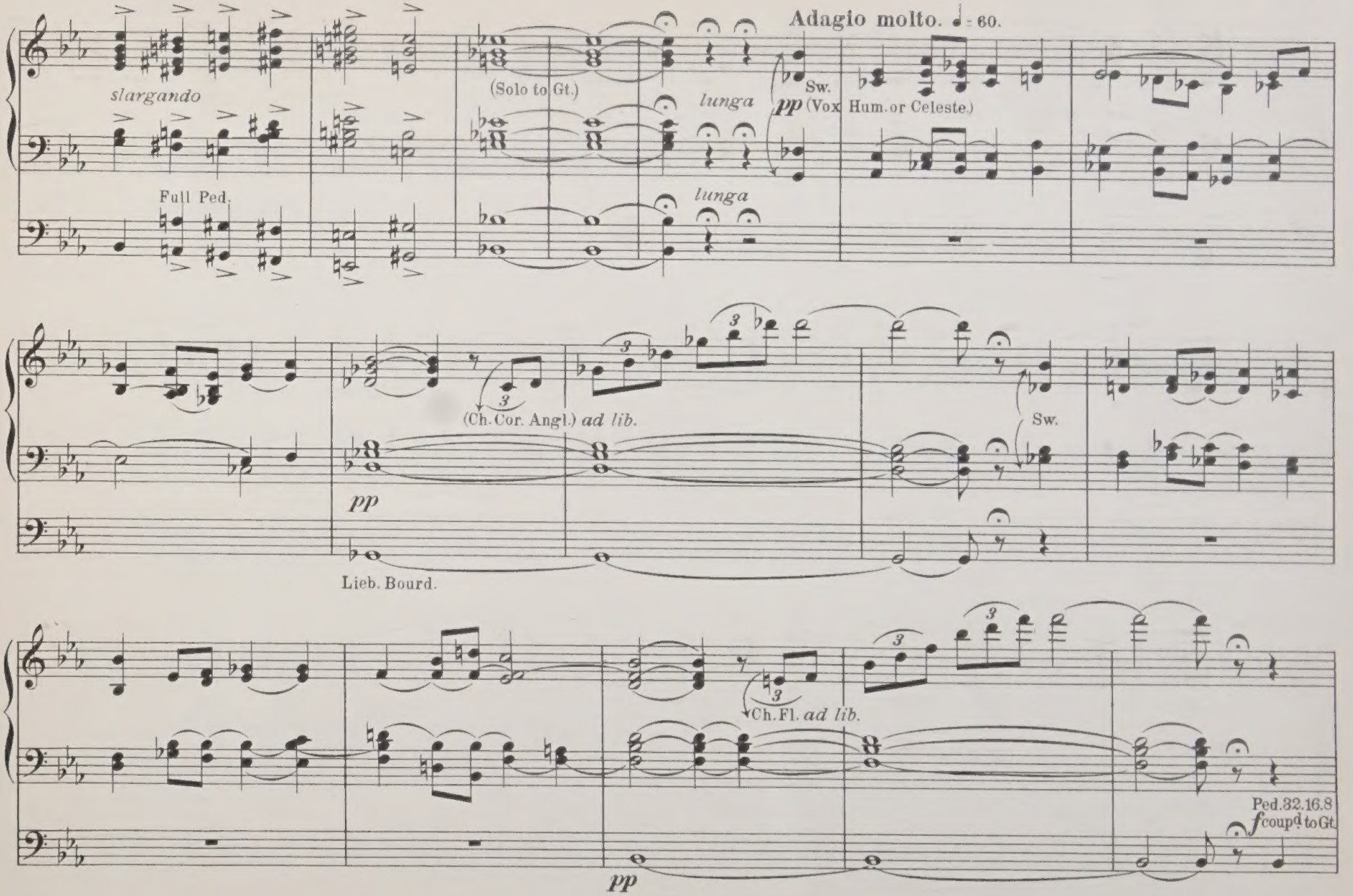

Gt. Salicl
p
p
Bourdon 16.
Sw.
pp
Sw. to Gt.
mf Gt.
p
cresc.
cresc.
sf
dim.
dim.
p
Sw.
pp
poco rit.
pp
Right Hand.
Ch. Flutes.

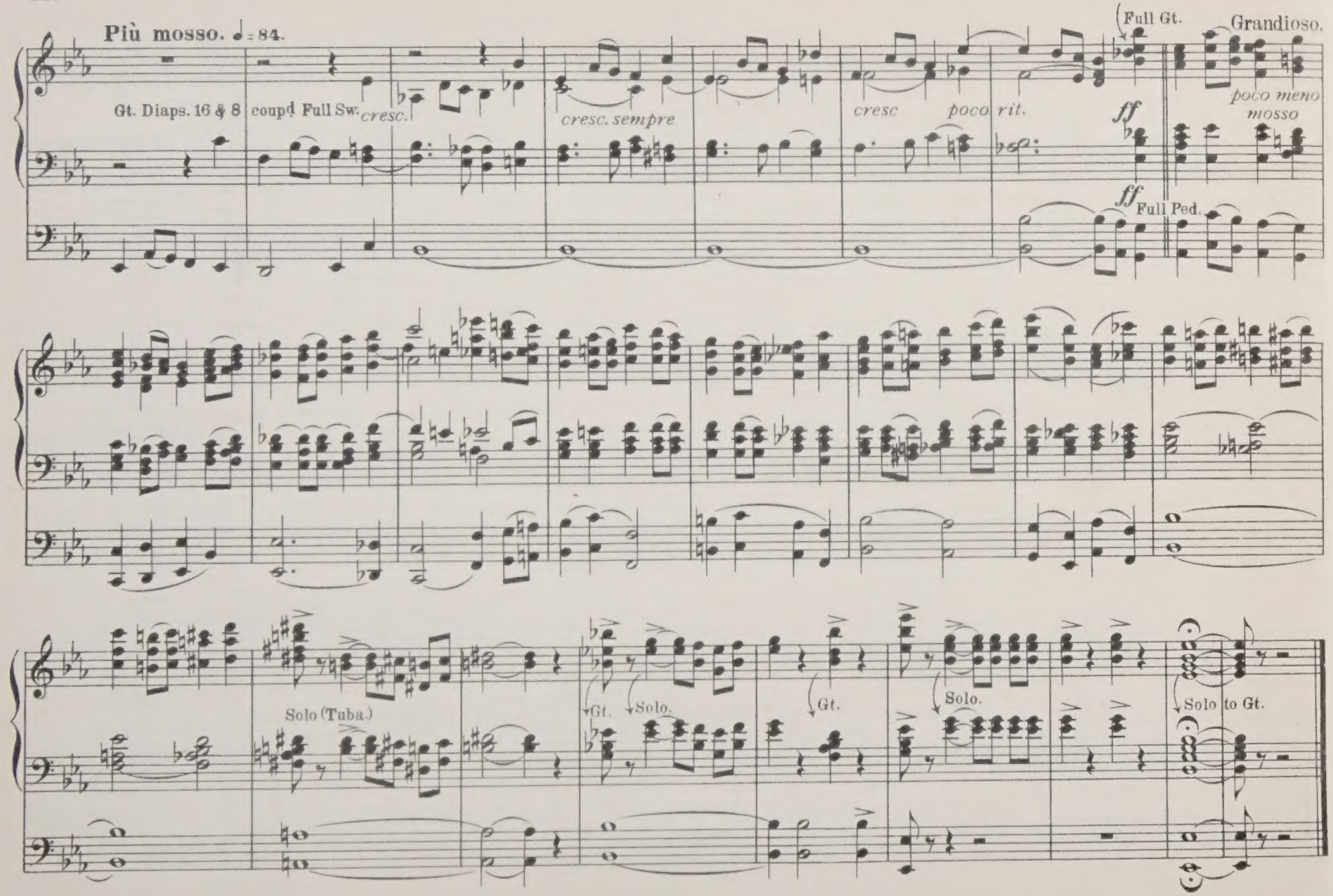

Poco più animato. ♩ = 92.
Ch.
Sw. Cornopn
Soft 16 & 8 ft. & Ped. to Ch.
cresc.


cresc.
mf
dim.
p
poco rit.
a tempo
poco rit.
add V'cello 8 ft.


Più mosso ♩= 100.
Gt. Viola & H. Flute coupd to Sw. Oboe
(Full Sw)
(Gt. to Prin)
Open 16 ft.


Gt. to Mixt.
Ped. 8 & 4.
cresc.
sf
(Reeds.)
ff
ff


Adagio molto. ♩= 60.
slargando
Full Ped.
(Solo to Gt.)
lunga
lunga
Sw.
pp (Vox Hum. or Celeste.)
(Ch. Cor. Angl.) ad lib.
pp
Lieb. Bourd.
Sw.
Ch. Fl. ad lib.
pp
Ped. 32.16.8
f coupd to Gt.


Più mosso. ♩ = 84.
Gt. Diaps. 16 & 8
coupd Full Sw.
cresc.
cresc. sempre
cresc
poco
rit.
Full Gt.
ff
Grandioso.
poco meno mosso
ff
Full Ped.
Solo (Tuba.)
Gt.
Solo.
Gt.
Solo.
Solo to Gt.

Great: Not quite Full.
Swell: Up to Oboe.
Choir: 8 & 4.
Ped: 16, 8 & 4.

No 88.

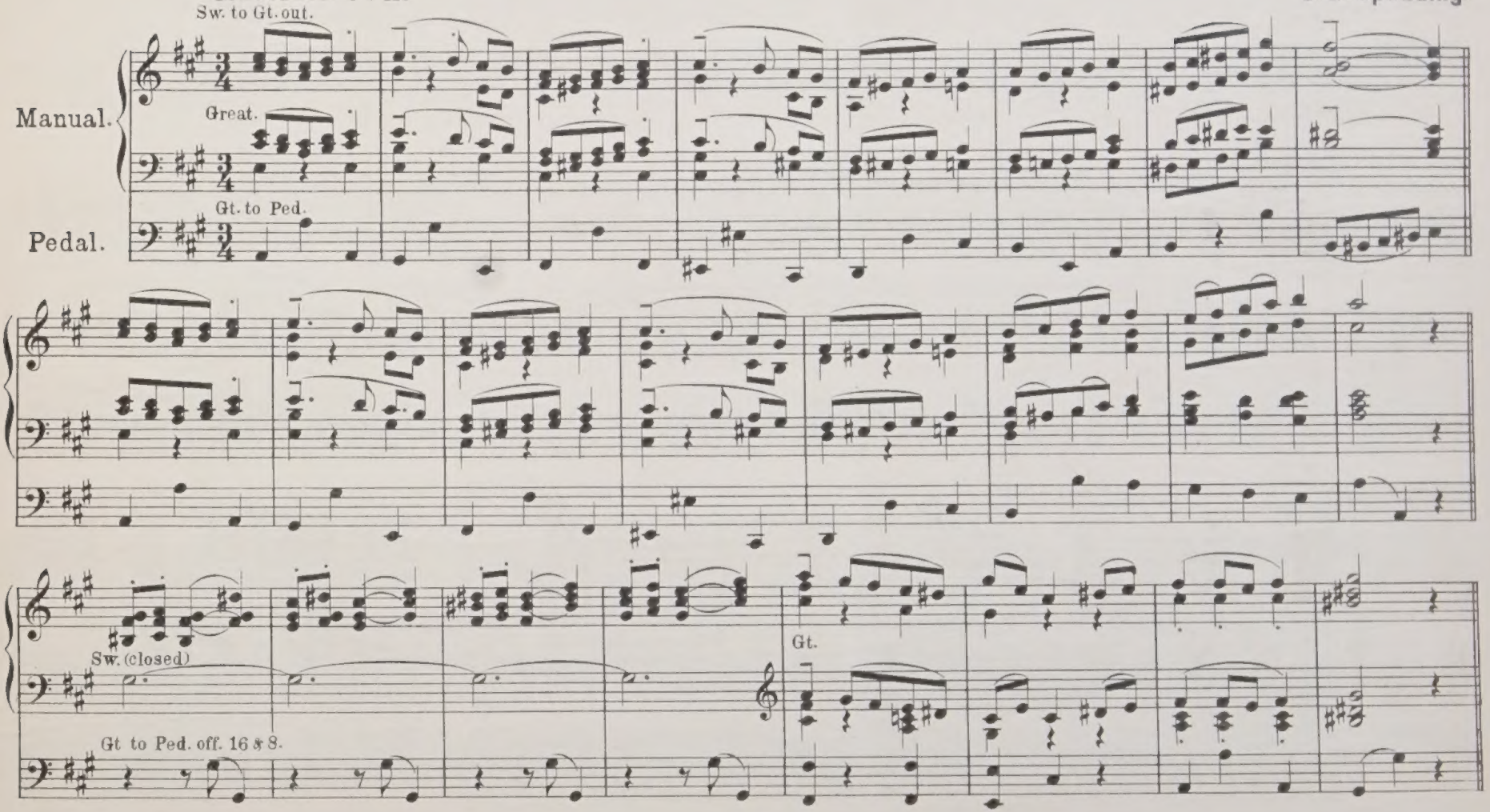
Menuetto.

Programme Annotation.

A good example of the Minuet form, built on well constructed and varied subjects.

Moderato. ♩ = 116

J. D. Spedding.



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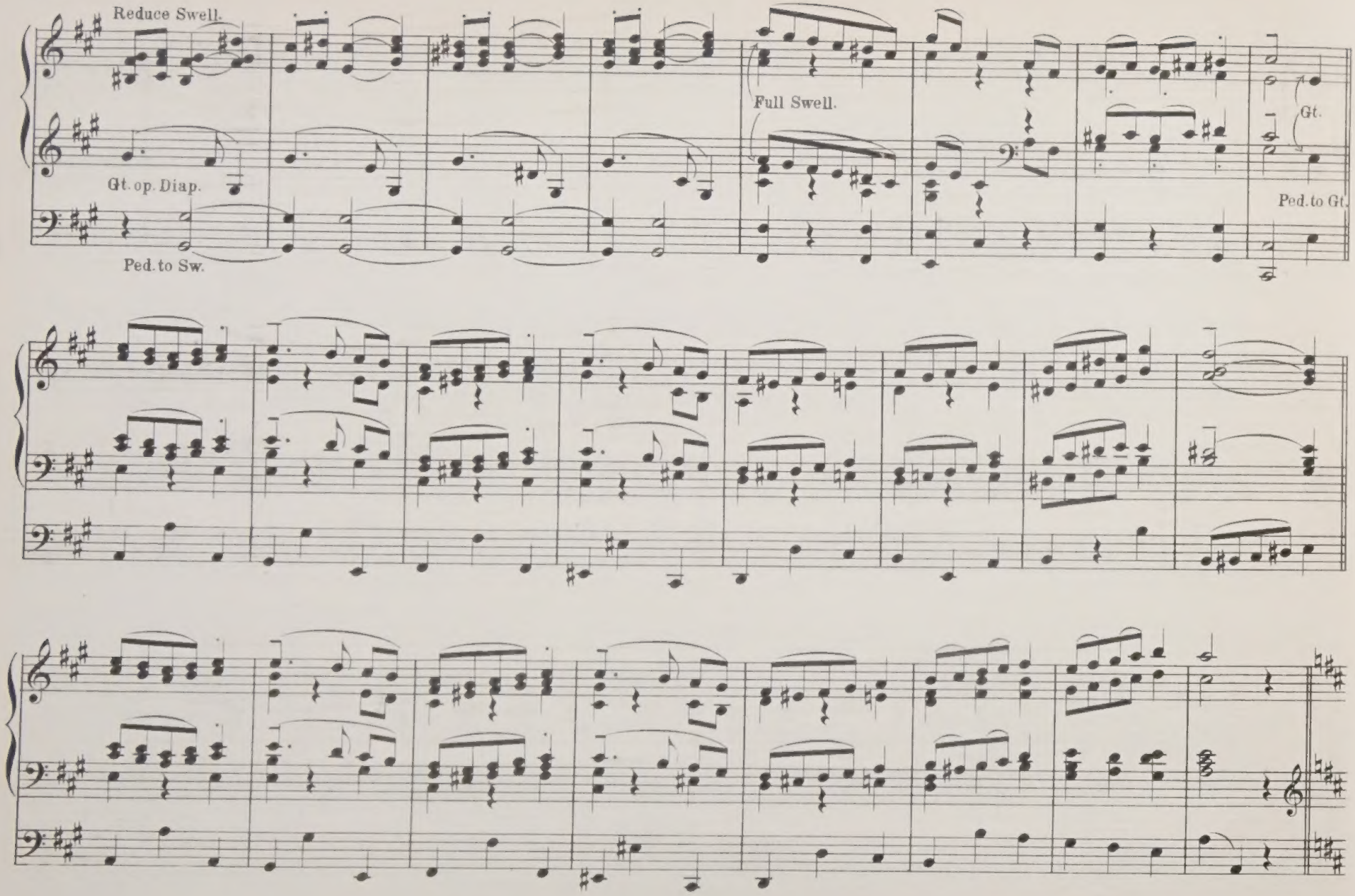
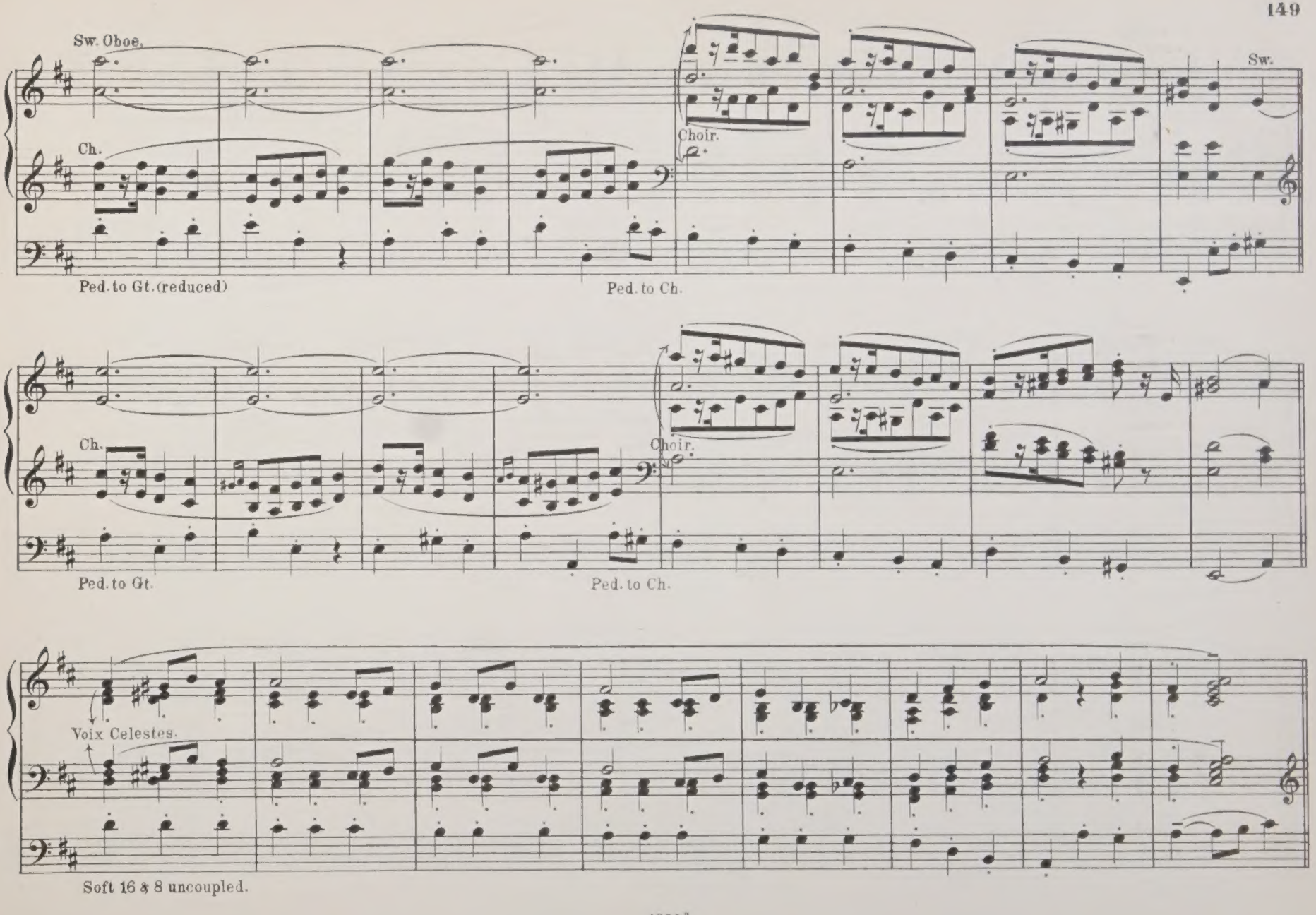
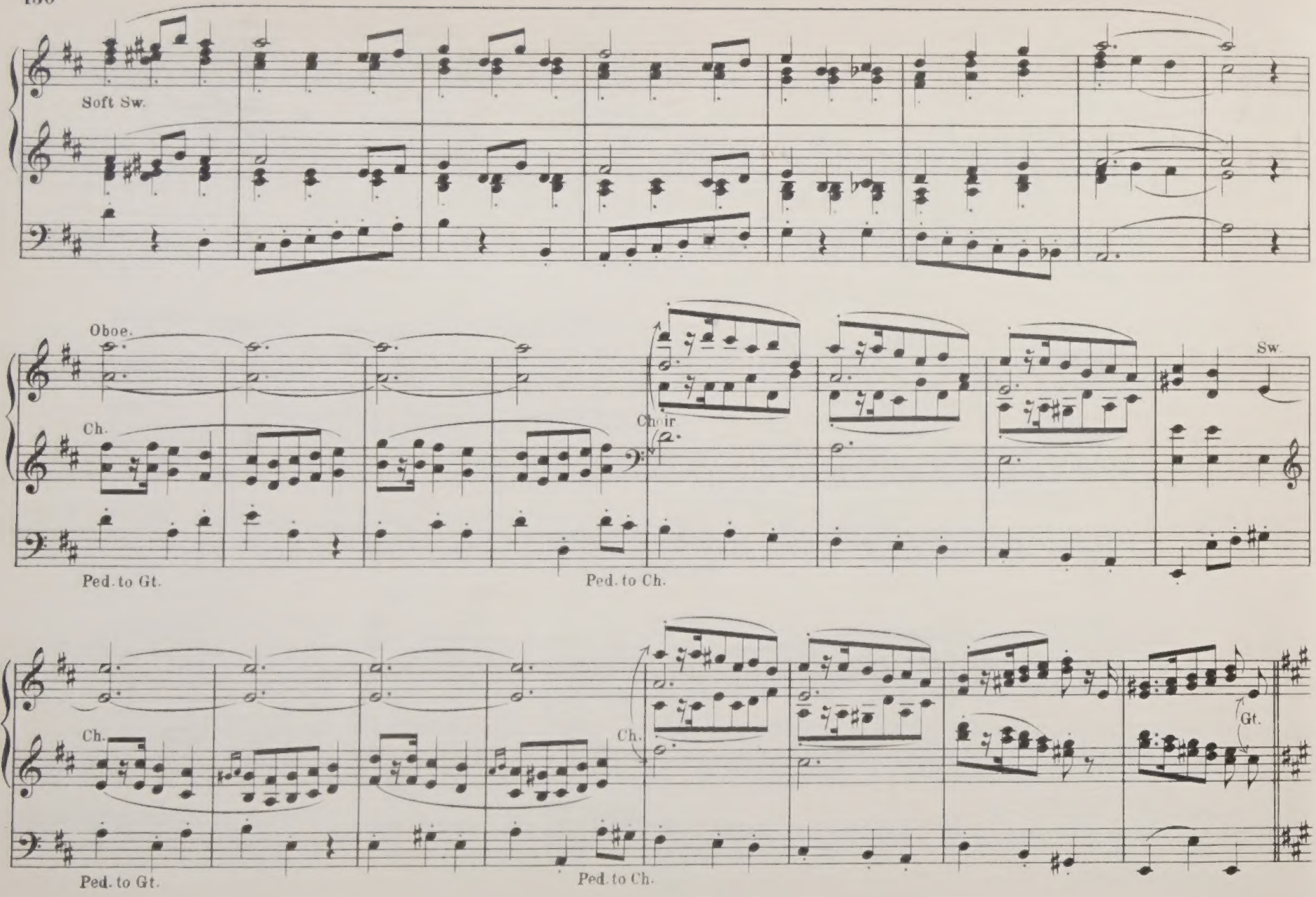
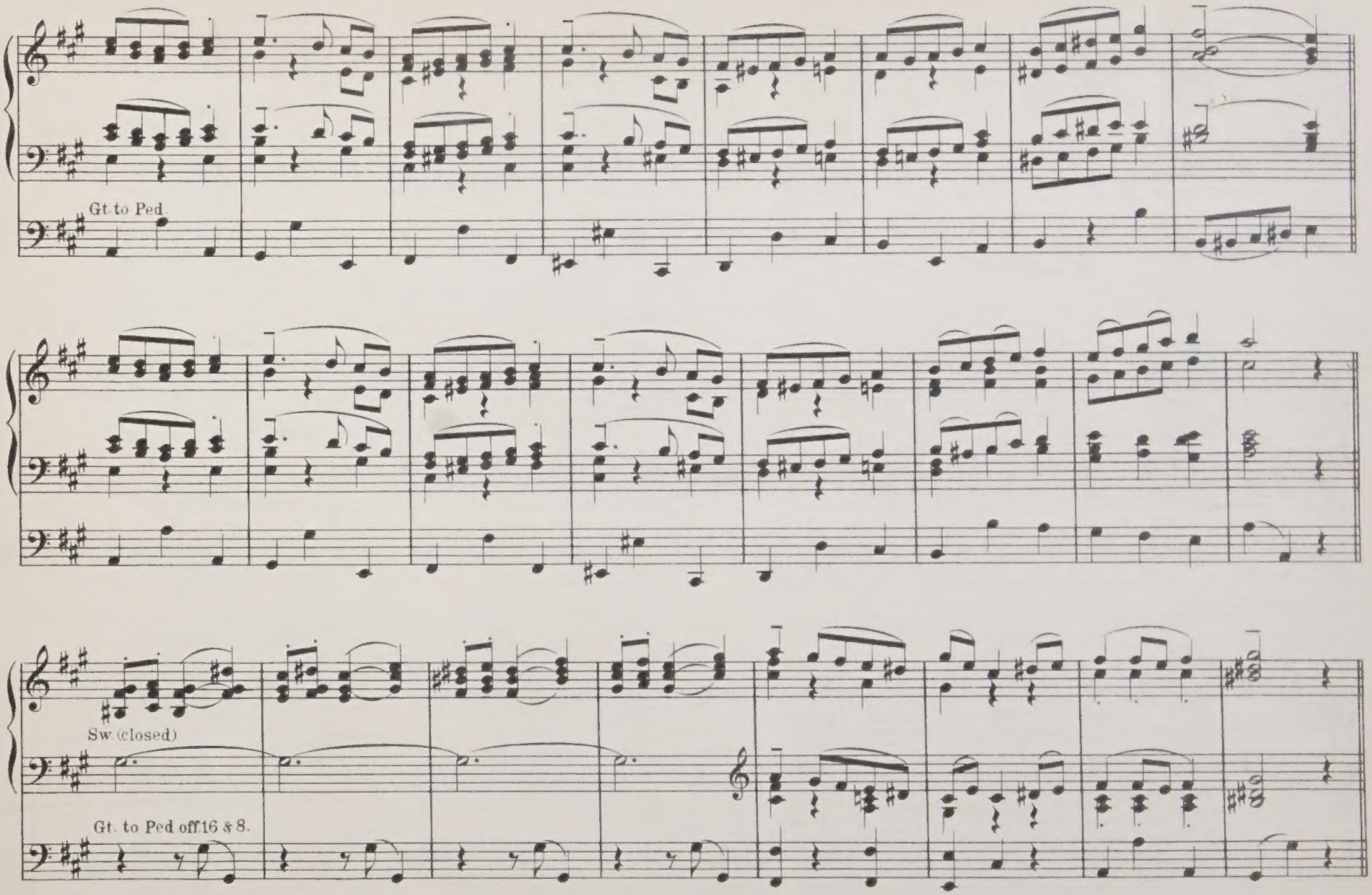
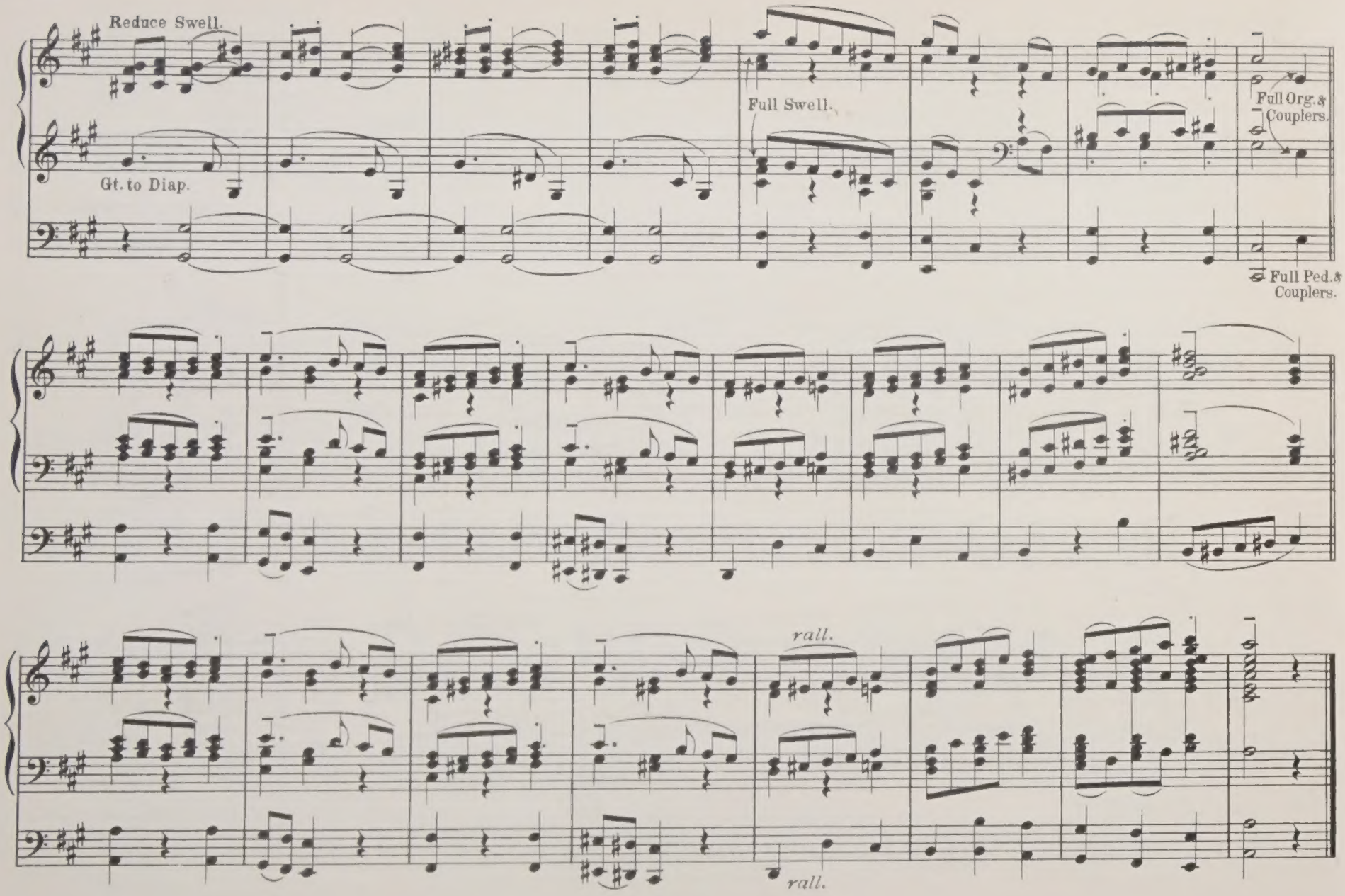

Reduce Swell.
Gt. op. Diap.
Ped. to Sw.
Full Swell.
Gt.
Ped. to Gt.


Sw. Oboe.
Ch.
Choir.
Sw.
Ped. to Gt. (reduced)
Ped. to Ch.
Ch.
Choir.
Ped. to Gt.
Ped. to Ch.
Voix Celestes.
Soft 16 & 8 uncoupled.


Soft Sw.
Oboe.
Ch.
Choir
Sw.
Ped. to Gt.
Ped. to Ch.
Ch.
Ch.
Gt.
Ped. to Gt.
Ped. to Ch.


Gt. to Ped.
Sw. (closed)
Gt. to Ped off 16 & 8.


Reduce Swell.
Gt. to Diap.
Full Swell.
Full Org. & Couplers.
Full Ped. & Couplers.
rall.
rall.

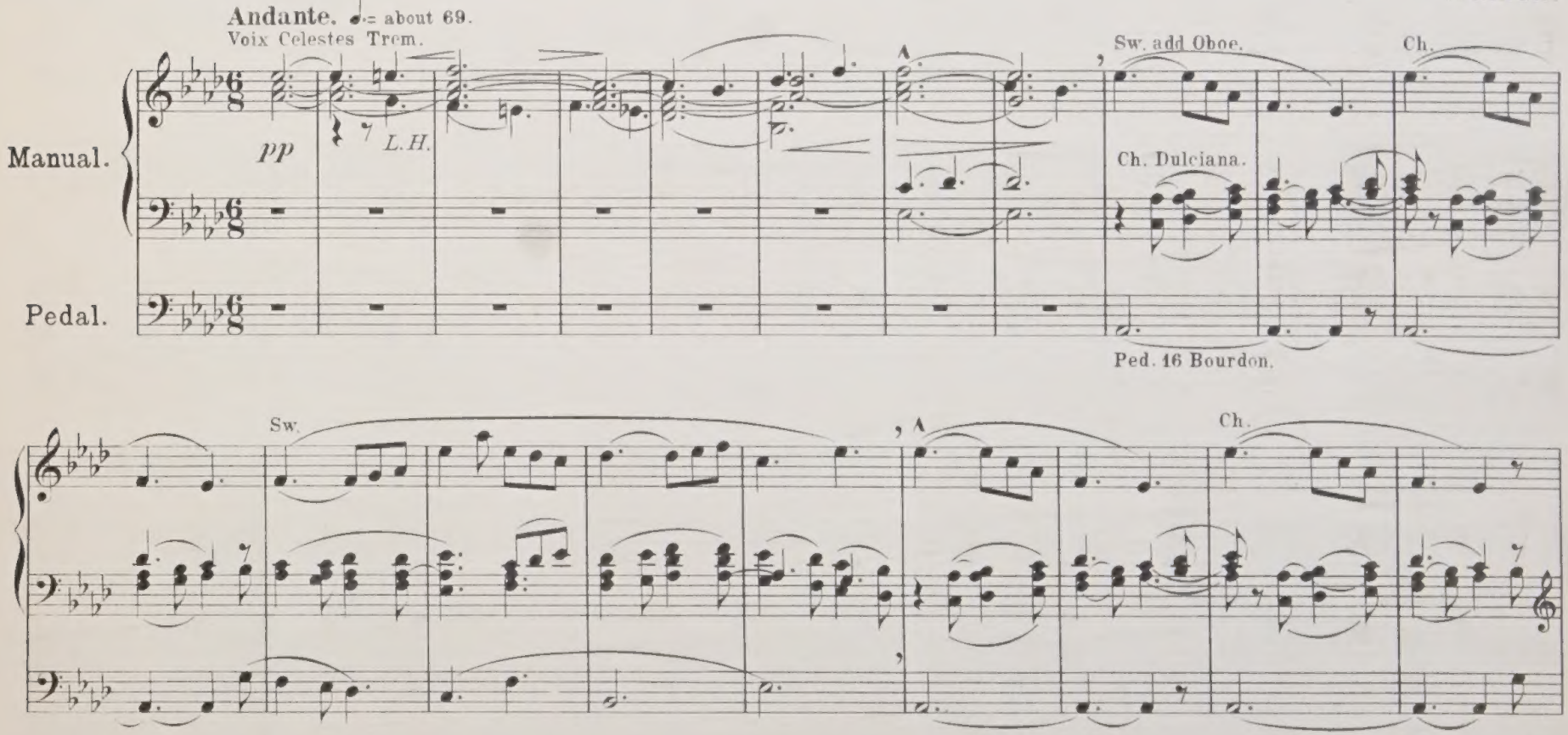
Nº 89.

SICILIANA.

Programme Annotation.

A charming movement well constructed for bringing into prominence the softer Solo stops of a good Organ.
It is built entirely upon two well contrasted subjects. The first in the key of A♭, the second in the less used key of the Subdominant.

T. HAIGH.



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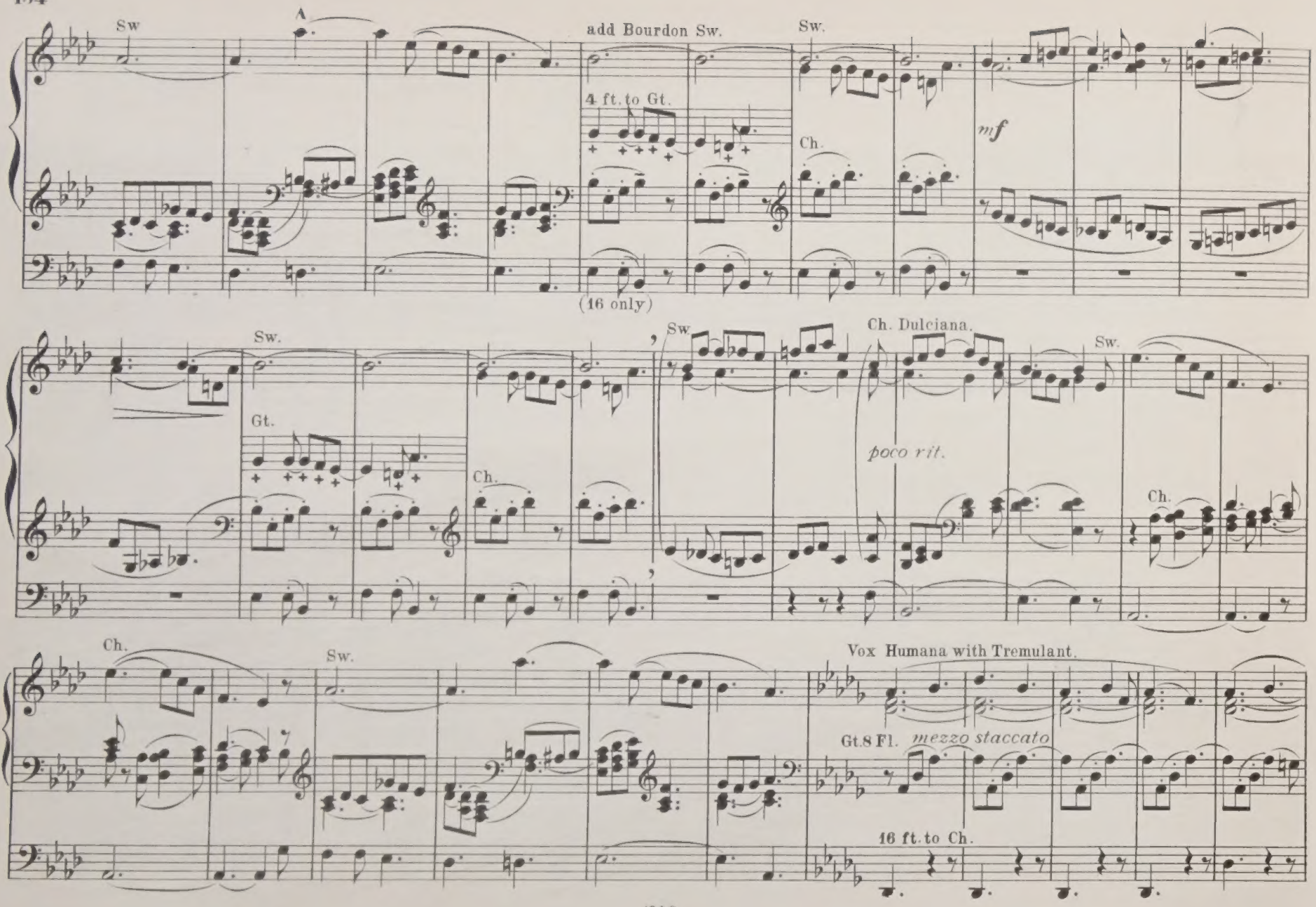
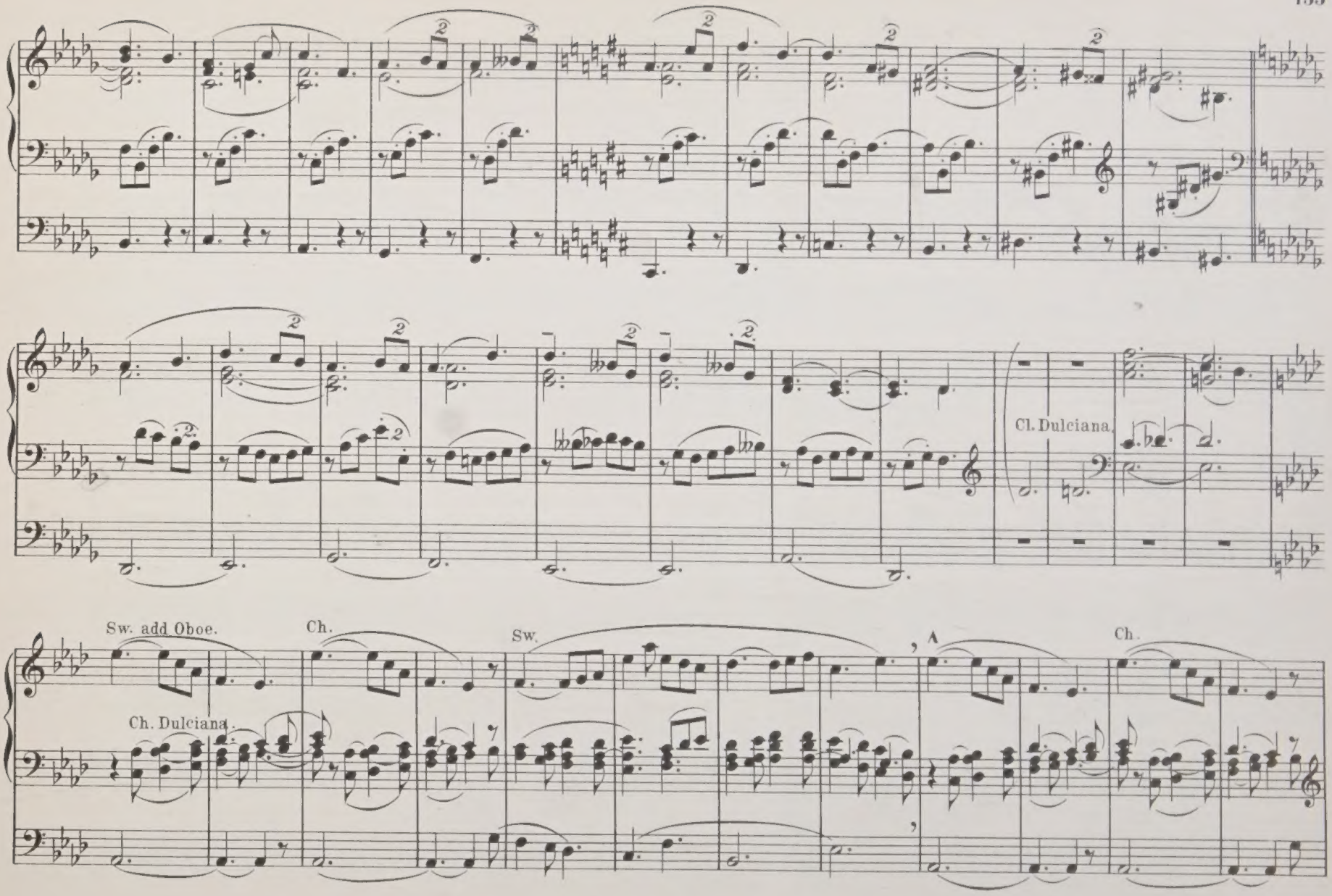
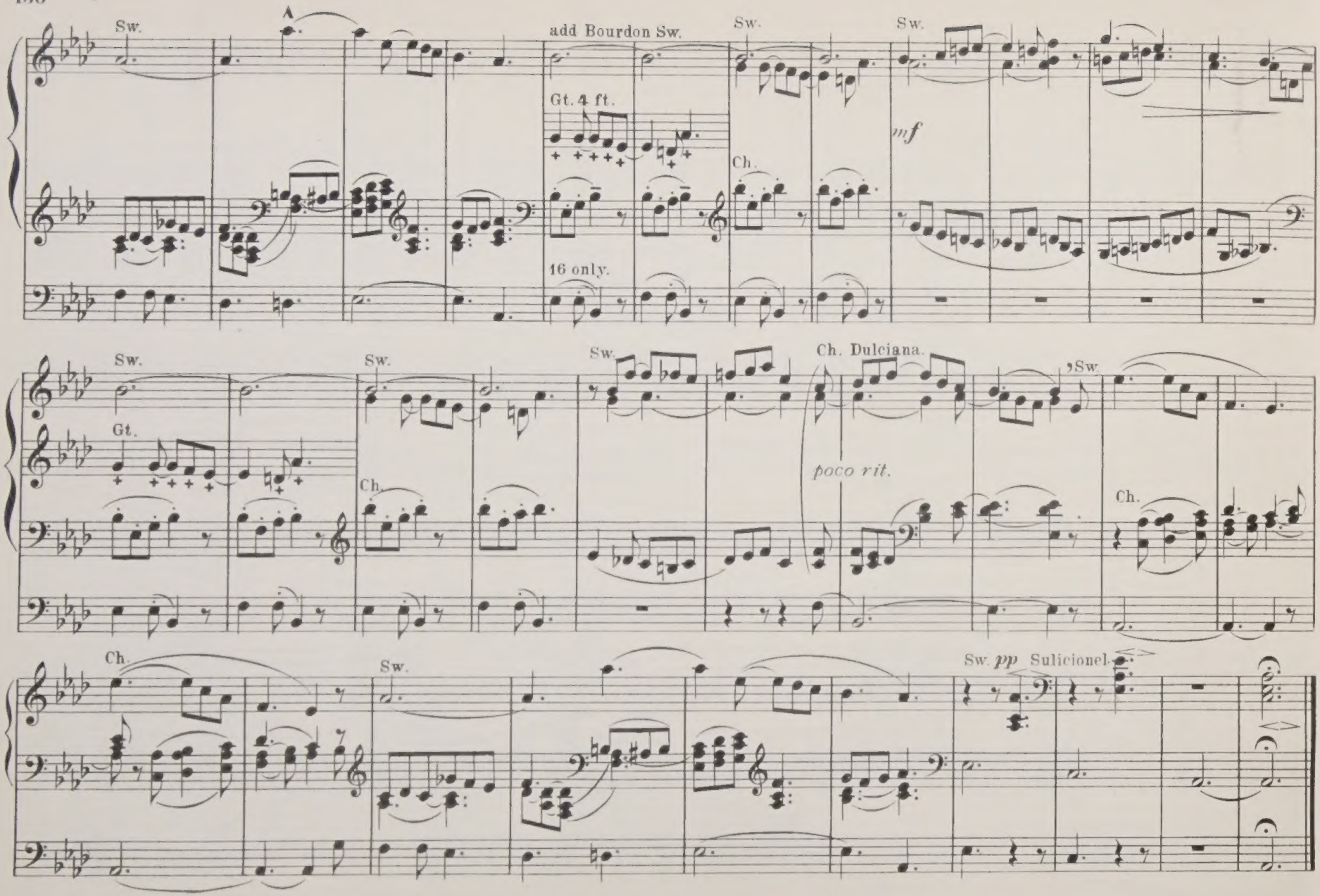

Sw
A
add Bourdon Sw.
Sw.
4 ft. to Gt.
Ch.
mf
(16 only)
Sw.
Gt.
Ch.
Sw.
Ch. Dulciana.
poco rit.
Sw.
Ch.
Ch.
Sw.
Vox Humana with Tremulant.
Gt. 8 Fl. mezzo staccato
16 ft. to Ch.


Cl. Dulciana.
Sw. add Oboe.
Ch.
Sw.
A
Ch.
Ch. Dulciana.


A
Sw.
add Bourdon Sw.
Gt. 4 ft.
16 only.
Ch.
mf
Gt.
poco rit.
Ch. Dulciana.
pp Sulicional.

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6.	Andante in G major (No. 2) ...	D. H. S. Ware
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17. Fugue
18. Andante in G major
19. Adagio for Soft Stops
20. Andante in B flat
21. Moderato
22. Andante in A minor

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N°72

The Organ Loft

Book XXX. November 1st, 1905.

A MAGAZINE
OF
ORGAN MUSIC
SUITABLE FOR
CHURCH & RECITAL PURPOSES.

Edited by Dr. A. H. MANN, Organist of King's College, Cambridge.

Issued on the 1st of the Month.

CONTENTS OF BOOK XXX.

90	Minuet and Trio	W. Wolstenholme
91	Cantiléne	E. d'Evry
92	Pastorale in F	W. Faulkes

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(No issue for the months of August and September.)

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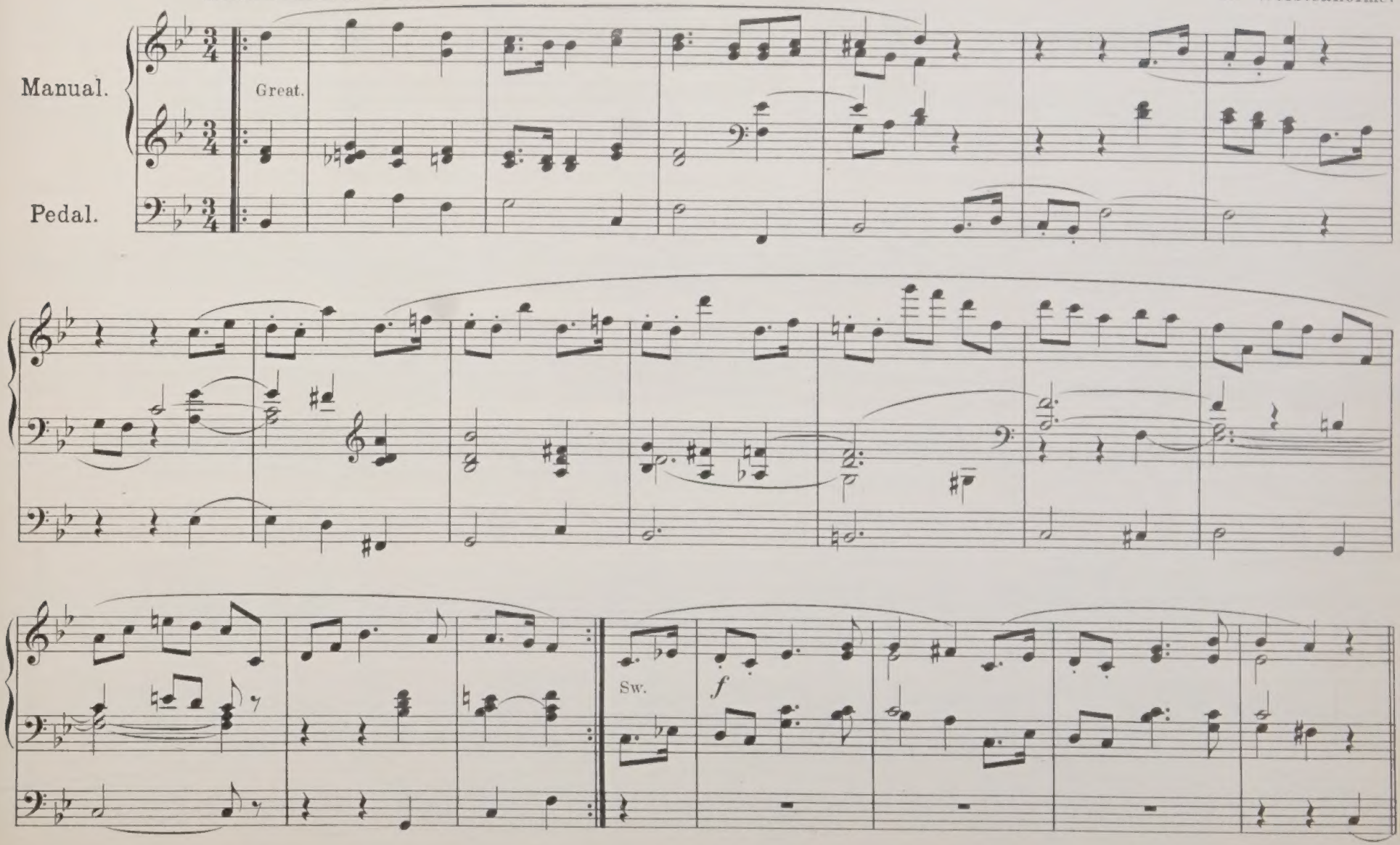
To Roger Ascham Esq.

Prepare.
Ch. Dul. 8 ft. and Flute 8 ft.
Gt. 8 and 4 ft. *f*
Sw. to 8 ft. reeds.
Ped. open Diap. 16 and 8 ft. with Gt. coup^{d}

No. 90.
Minuet and Trio.

Maestoso. M. M. ♩ = 126.

W. Wolstenholme.



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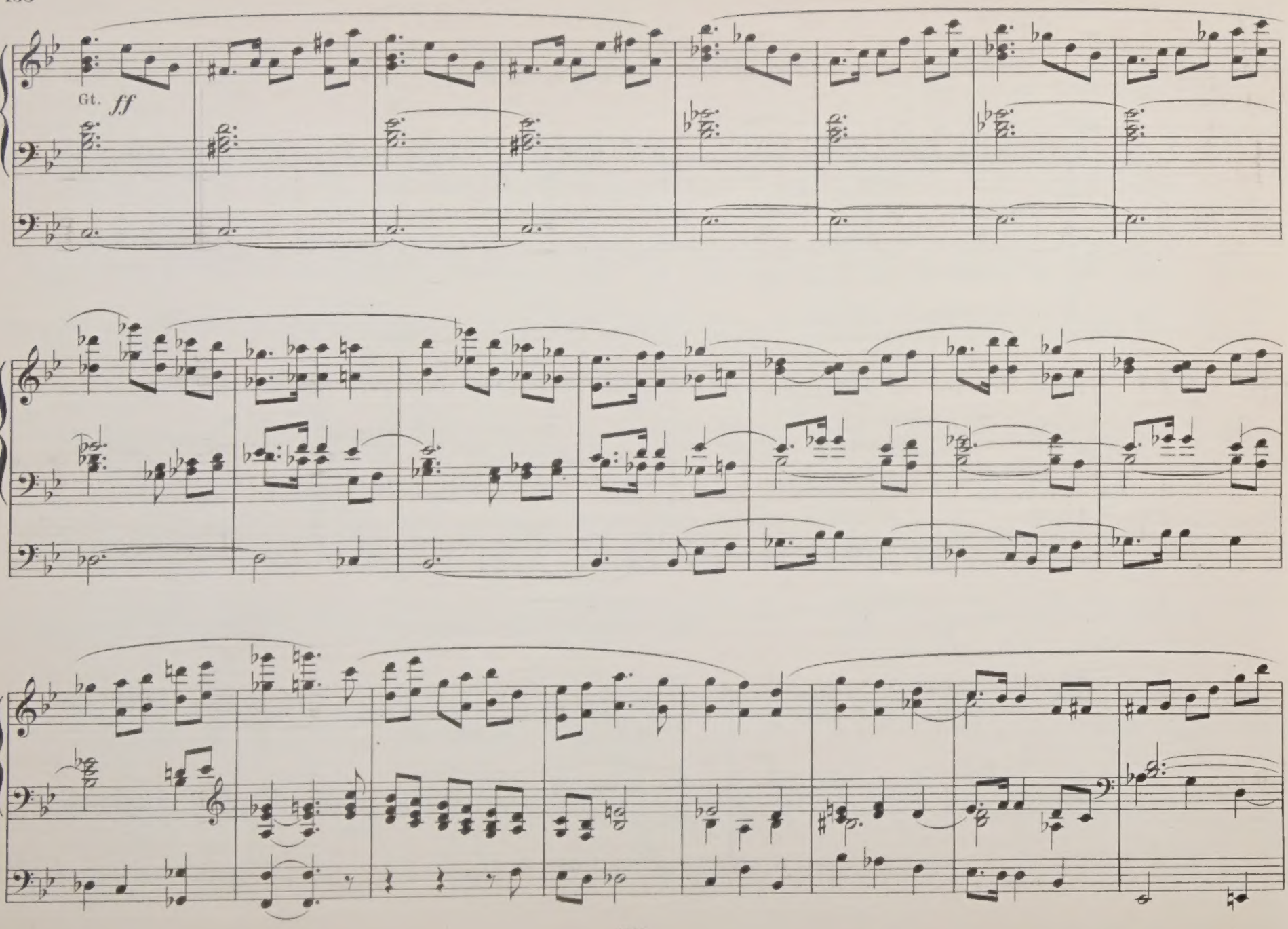
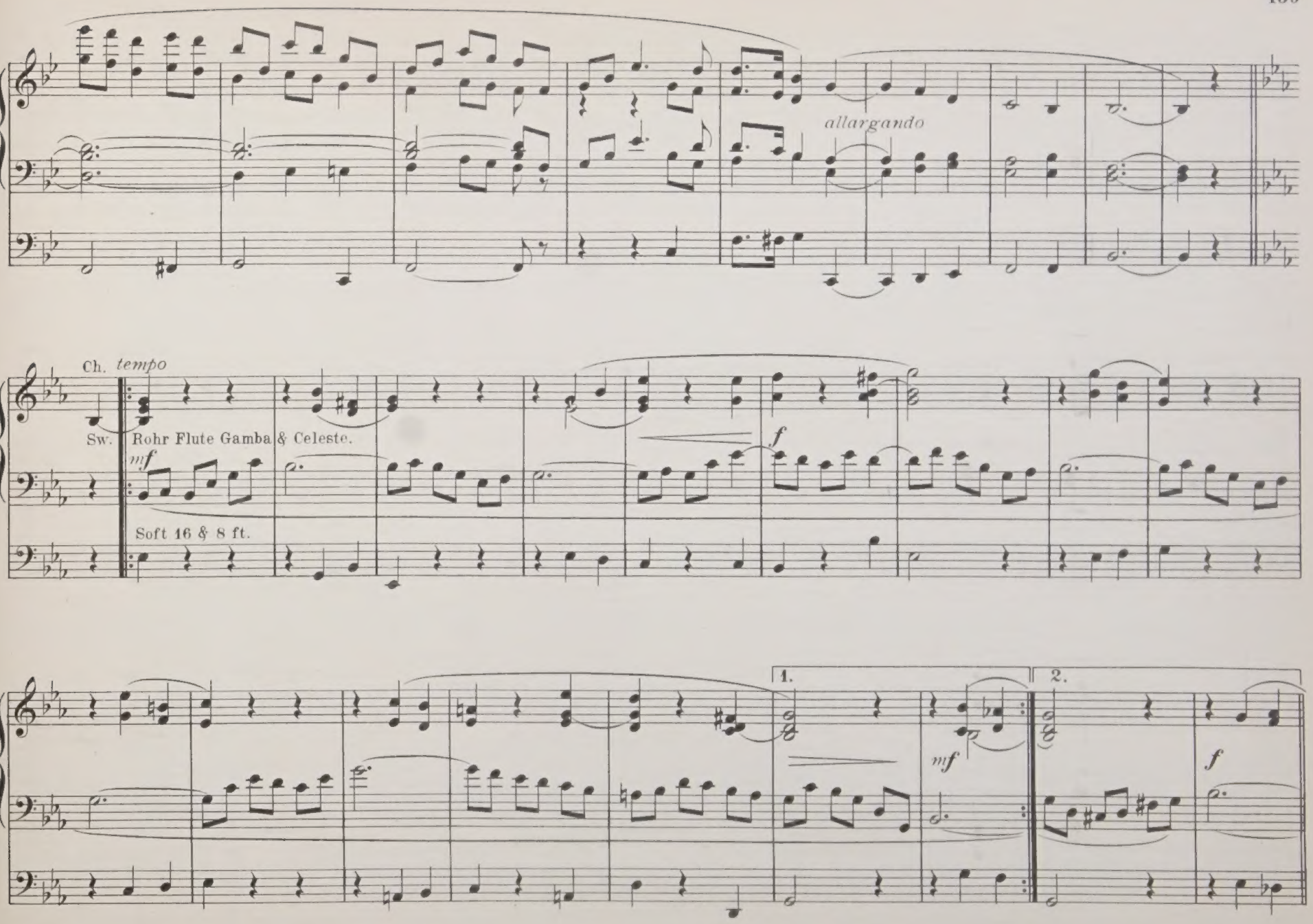
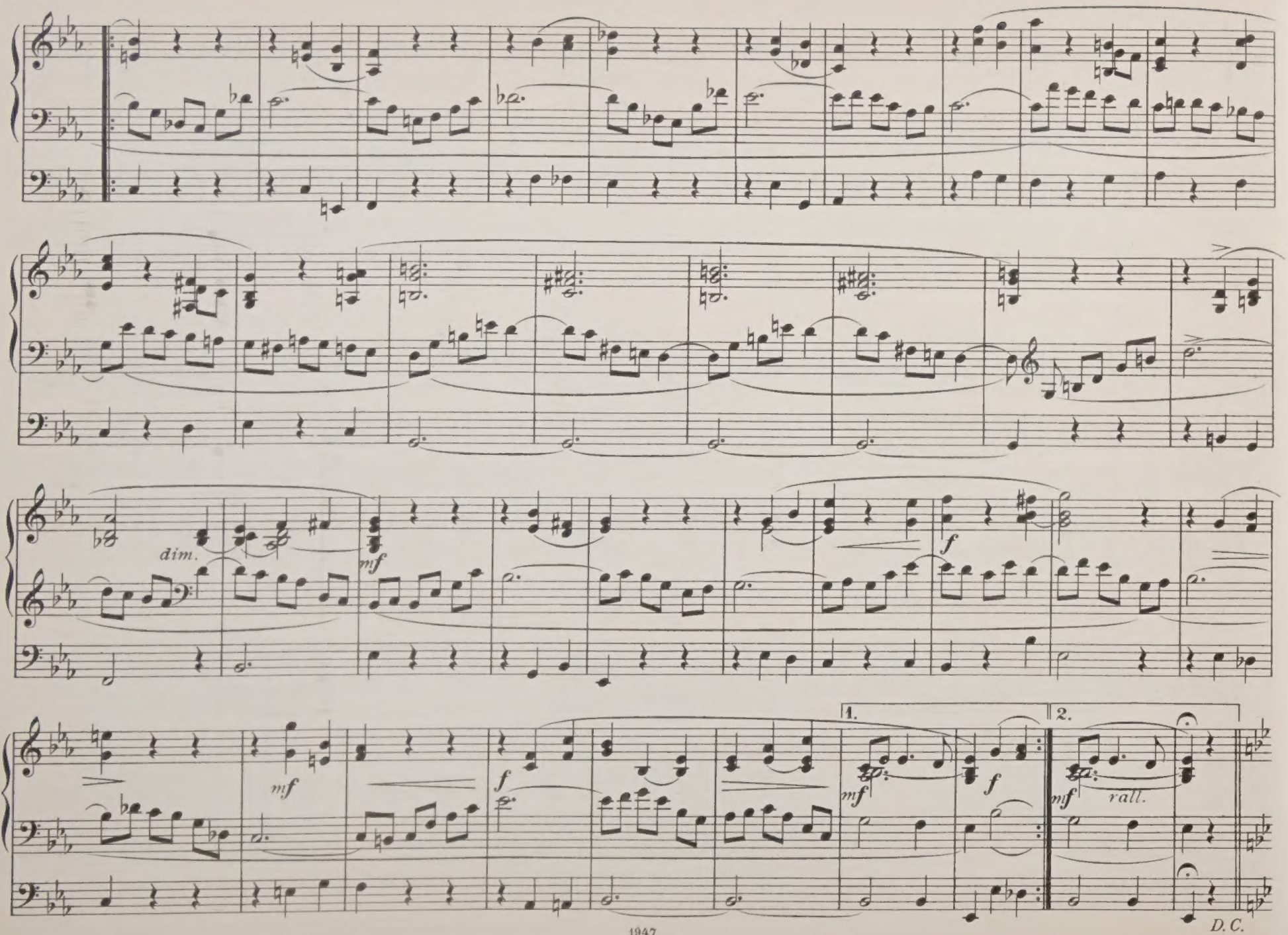
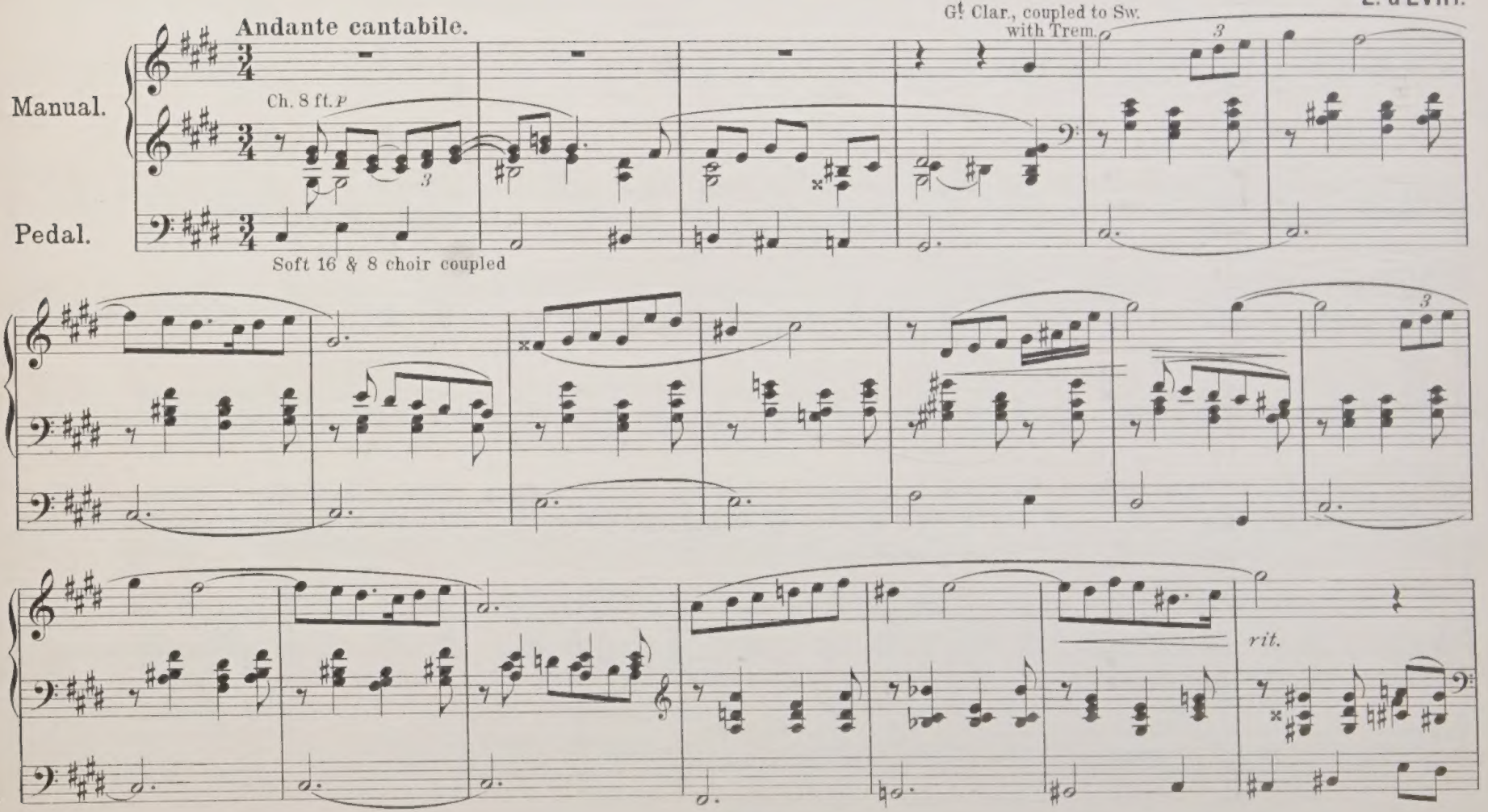

Gt.
ff


allargando
Ch. tempo
Sw. Rohr Flute Gamba & Celeste.
mf
Soft 16 & 8 ft.
f
1.
2.
mf
f


dim.
mf
f
1.
2.
mf
rall.
D. C.

No 91.
Cantilène.

E. d'EVRY.



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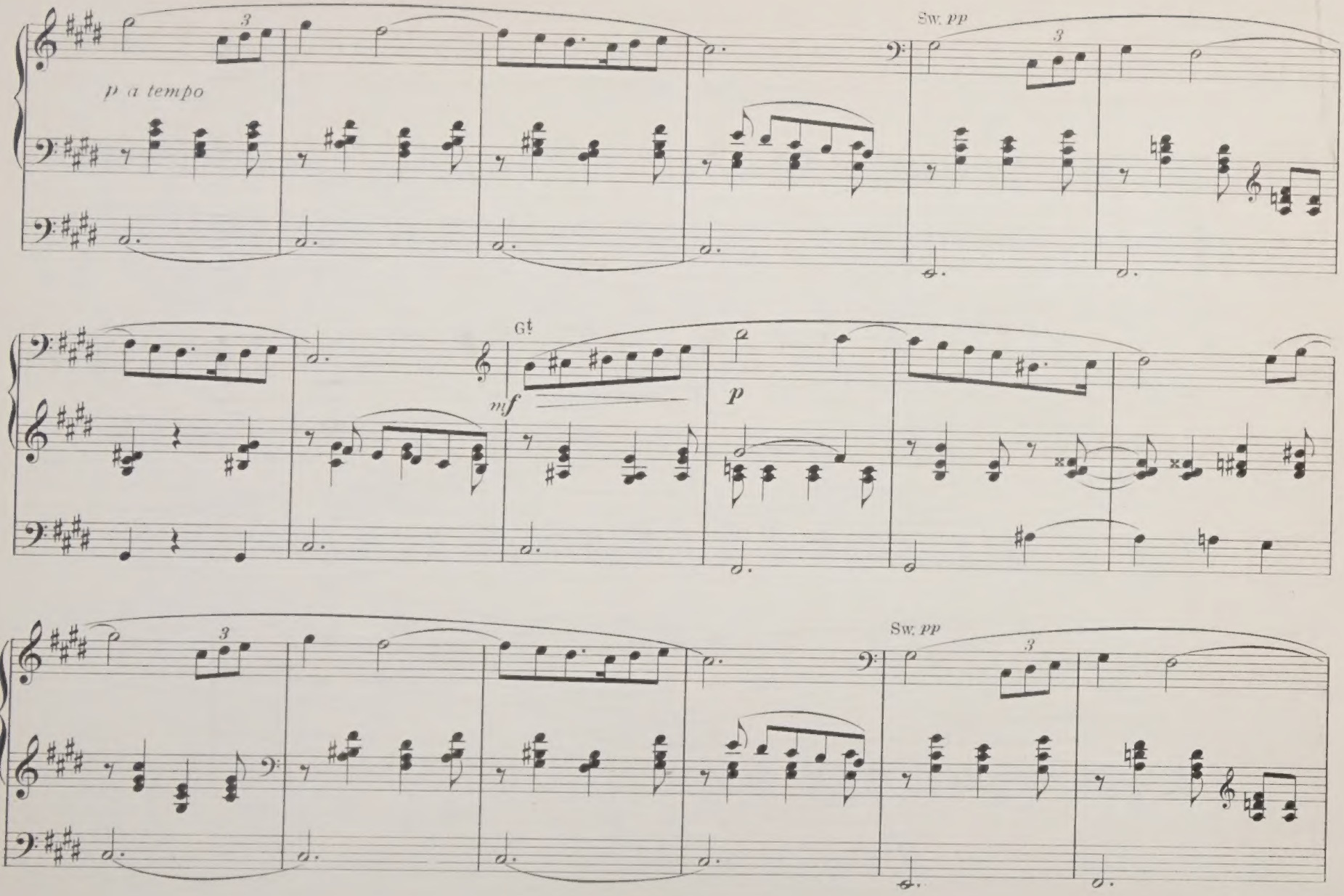
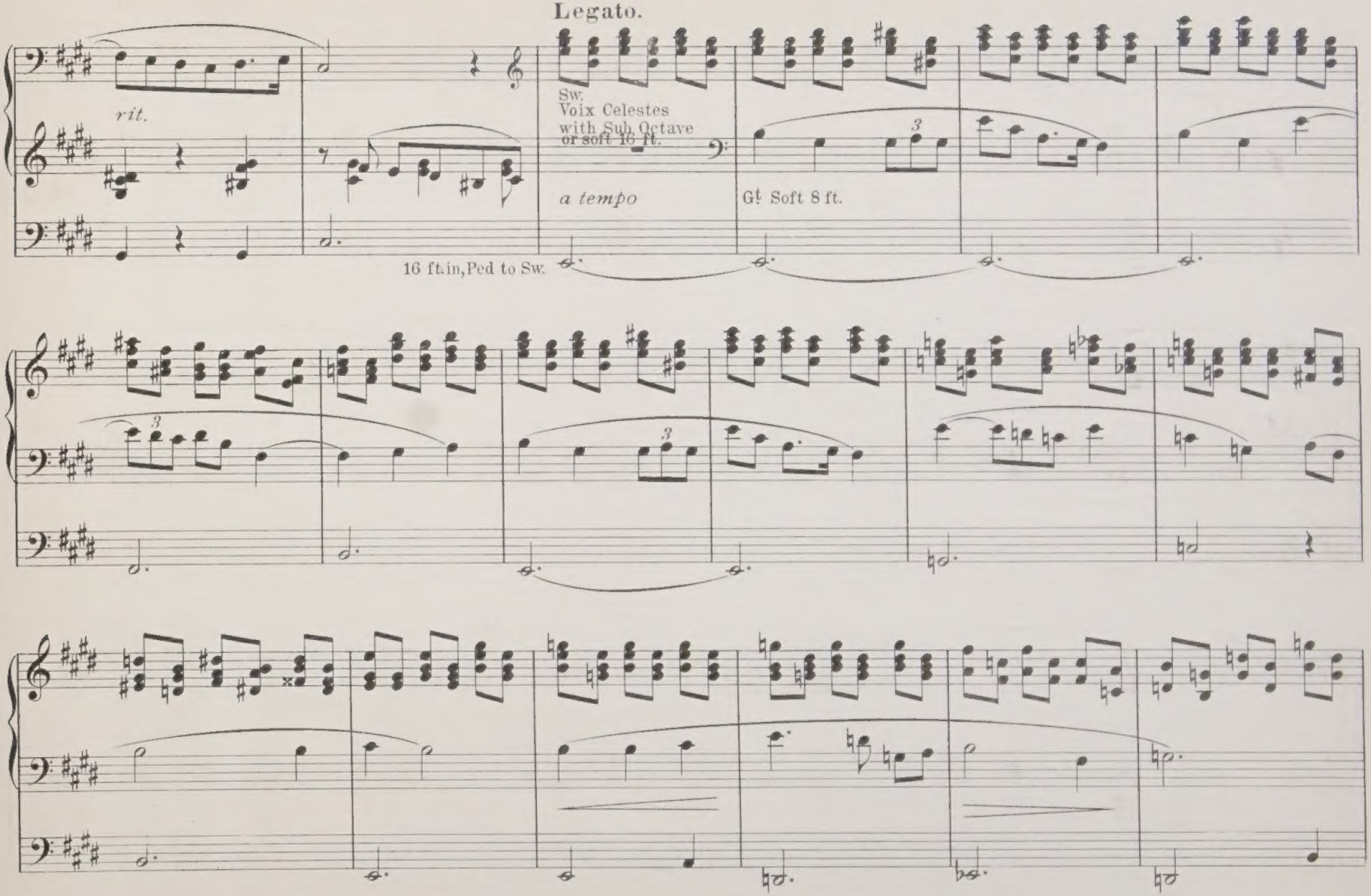
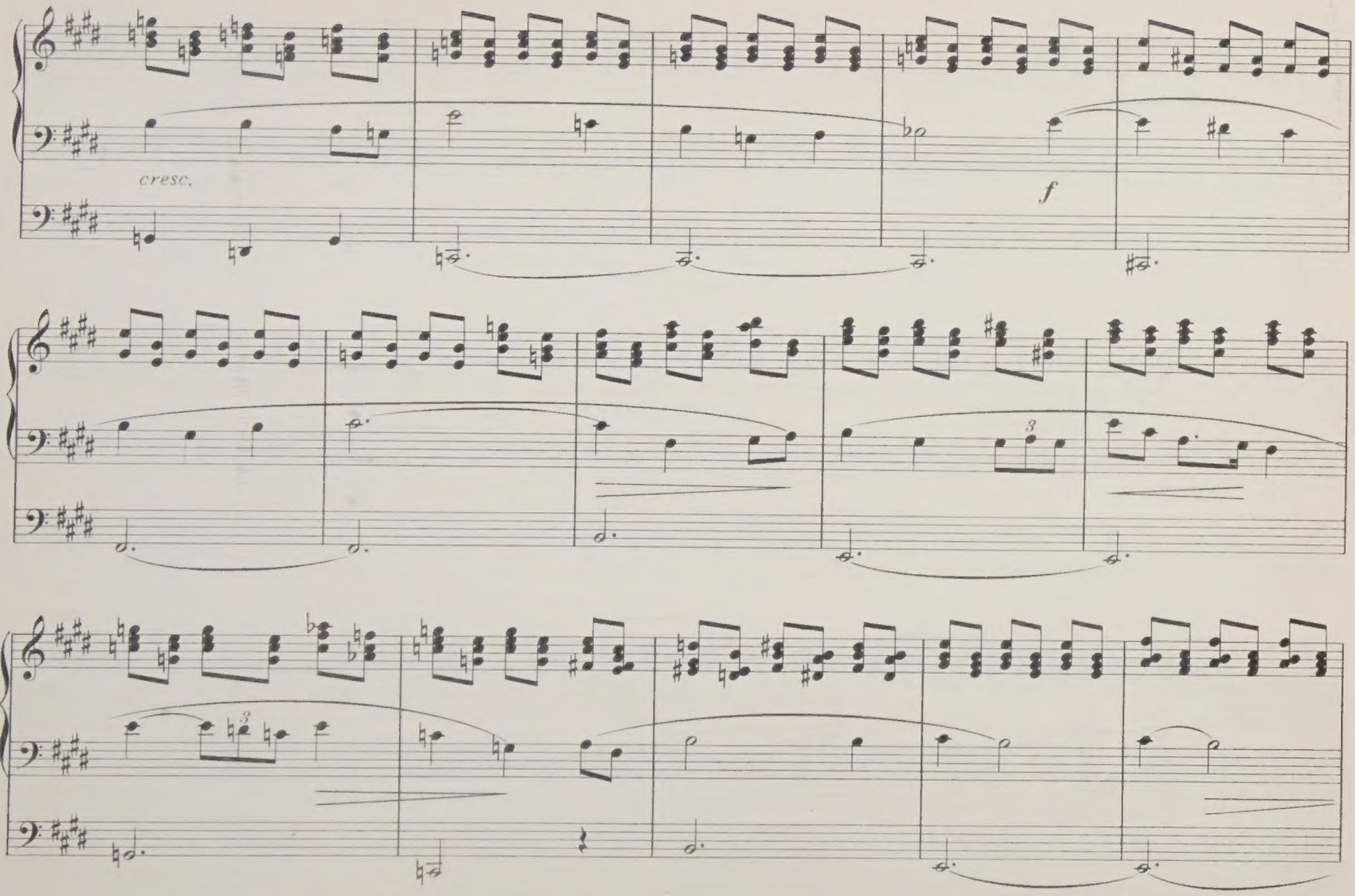
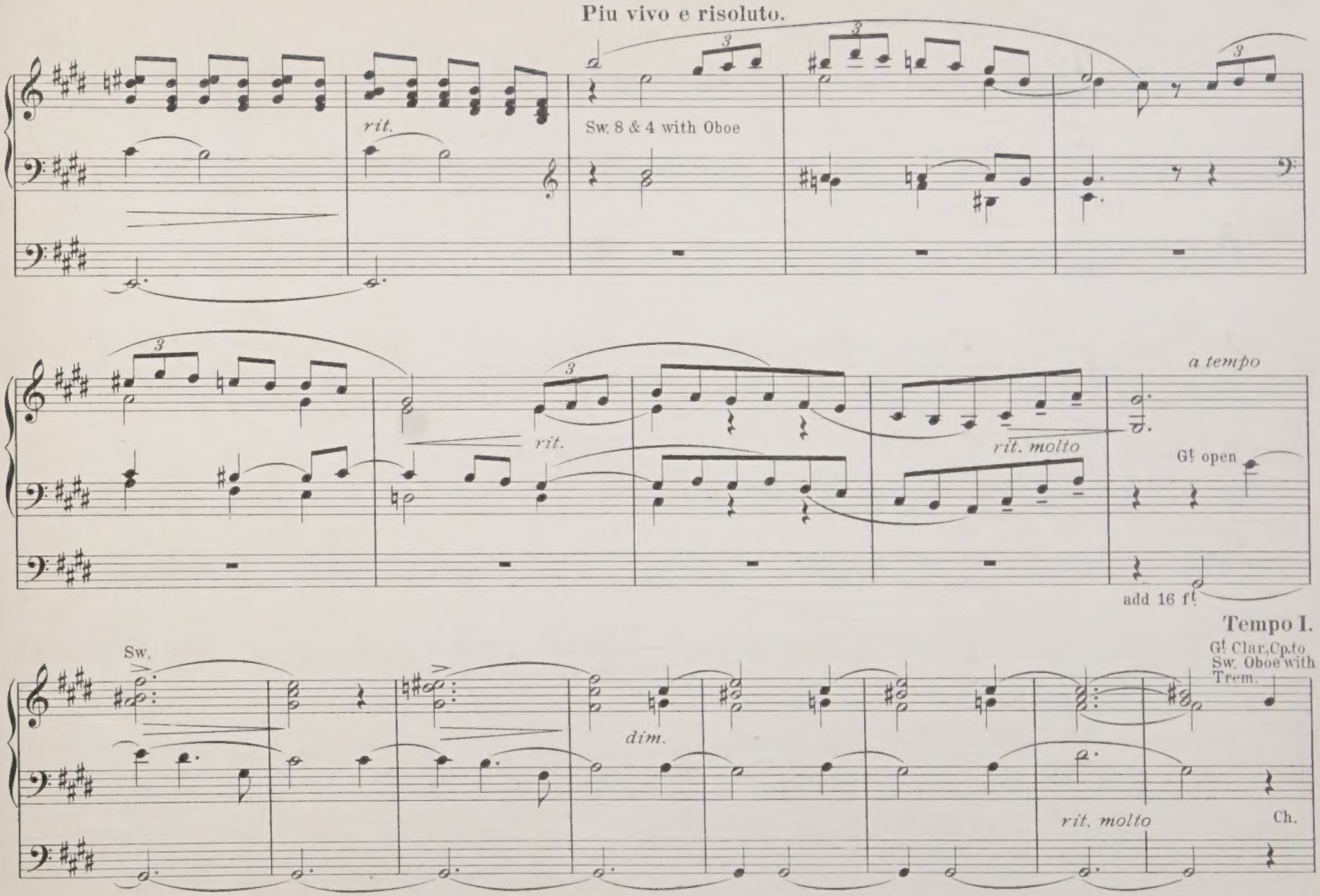
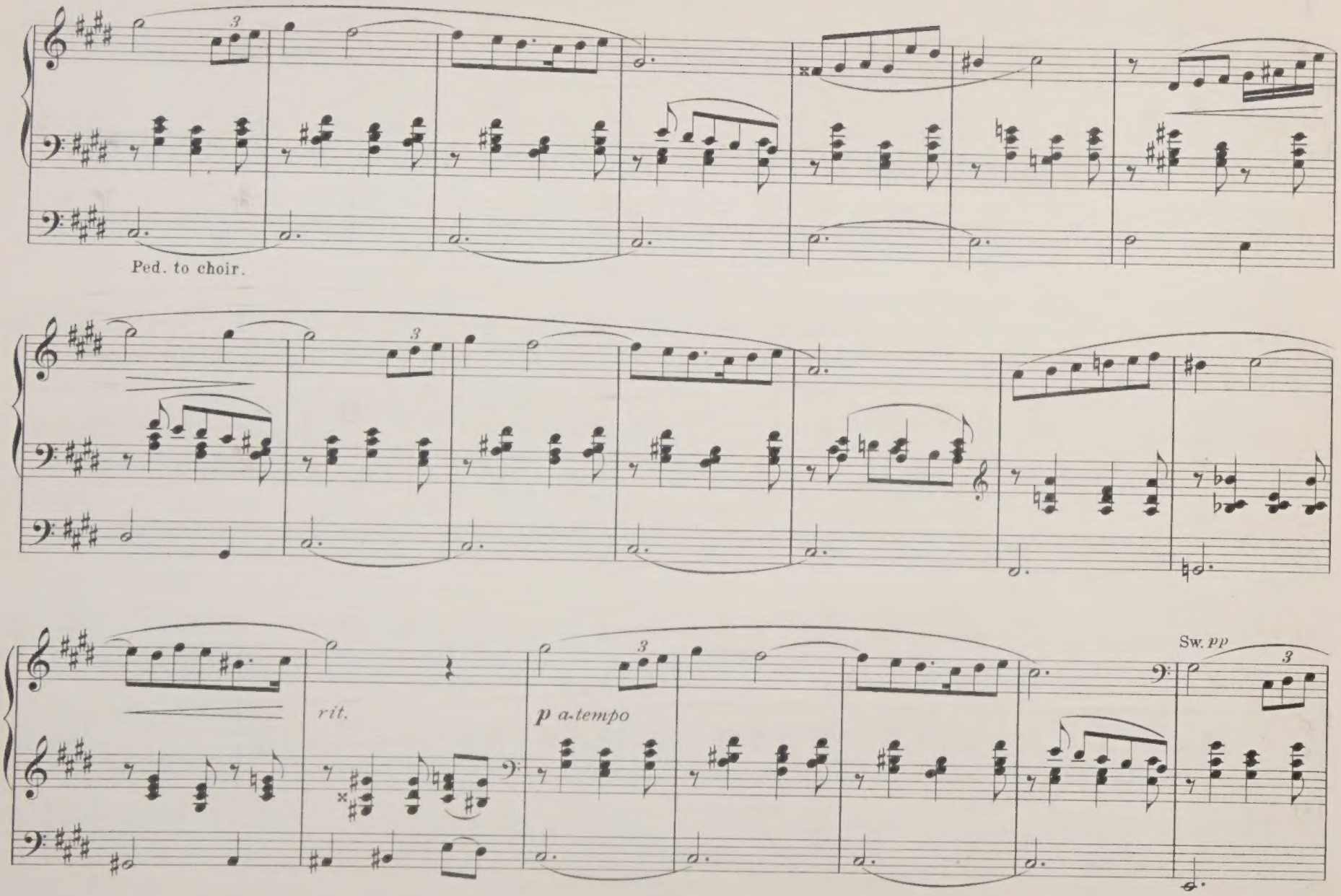
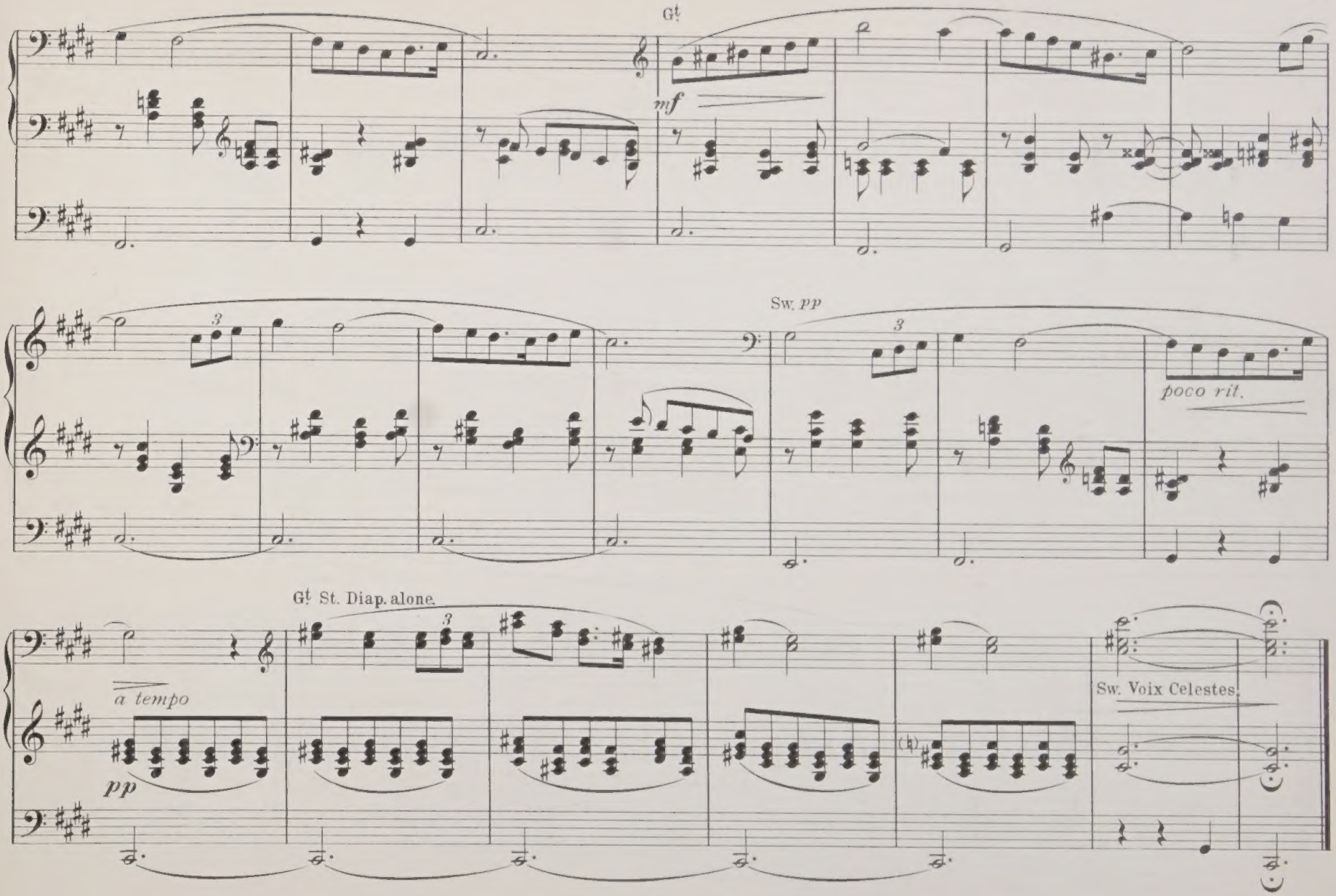

p a tempo
Sw. pp
Gt
mf
p
Sw. pp


Legato.
rit.
Sw.
Voix Celestes
with Sub Octave
or soft 16 ft.
a tempo
Gt Soft 8 ft.
16 ft. in, Ped to Sw.


cresc.
f


Piu vivo e risoluto.
rit.
Sw. 8 & 4 with Oboe
rit.
rit. molto
a tempo
Gt open
add 16 ft
Tempo I.
Gt Clar,Cp.to
Sw. Oboe with
Trem.
Sw.
dim.
rit. molto
Ch.


Ped. to choir.
rit.
p a tempo
Sw. pp


Gt
mf
Sw. pp
poco rit.
Gt St. Diap. alone.
a tempo
pp
Sw. Voix Celestes.

To RICHARD COOPER, Esq. (Organist of S. James' Norlands.W.)

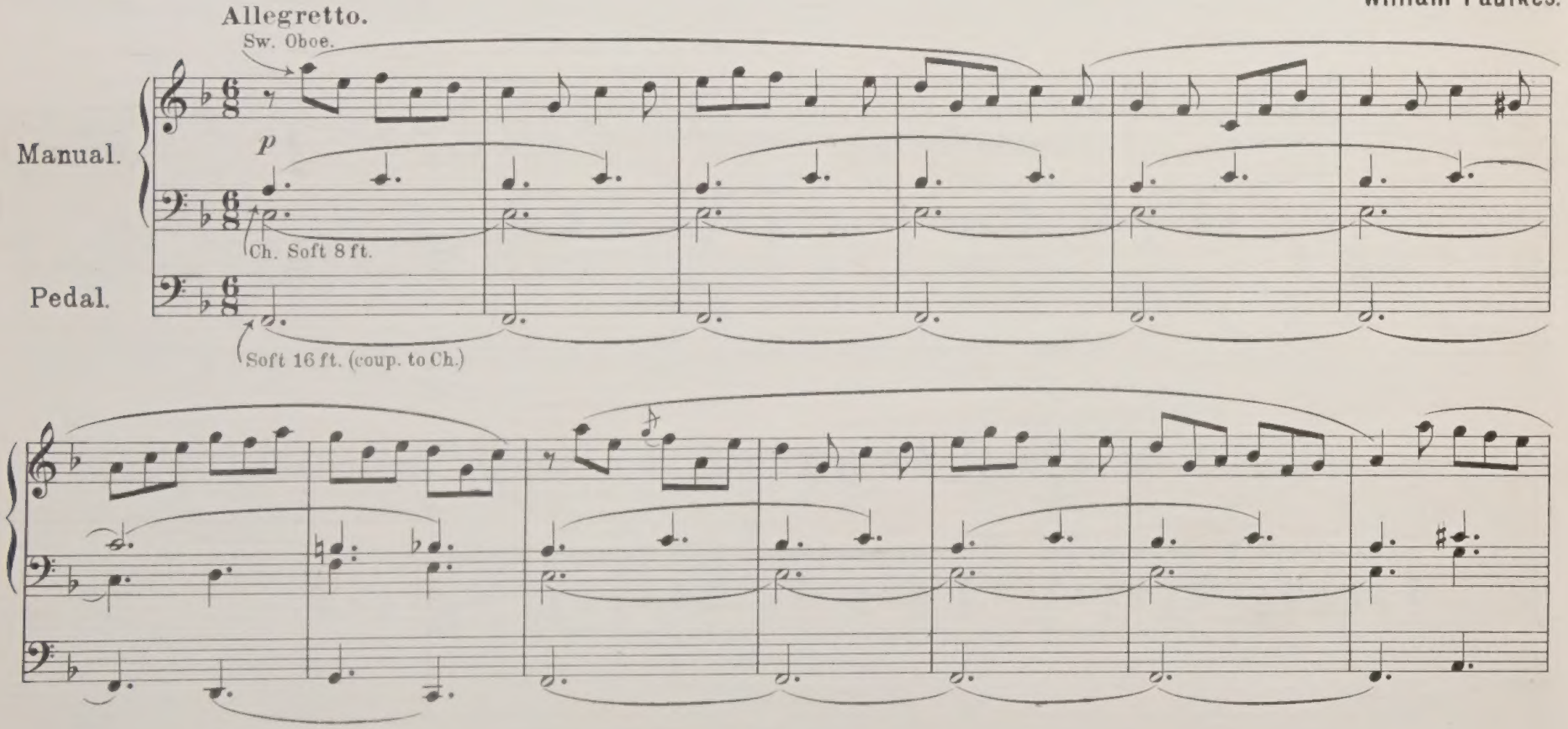
No. 92.

Pastorale in F.

Programme Annotation

A good example of a daintily written Pastorale. The characteristic subject is introduced by the Oboe on the Swell organ, with a soft sustaining accompaniment for the left hand on the choir. The middle is a gracefull *motive* for the Great organ Open Diapasons, which gradually gives place to the original subject, introduced again in the same way as at the commencement of the movement.

William Faulkes.



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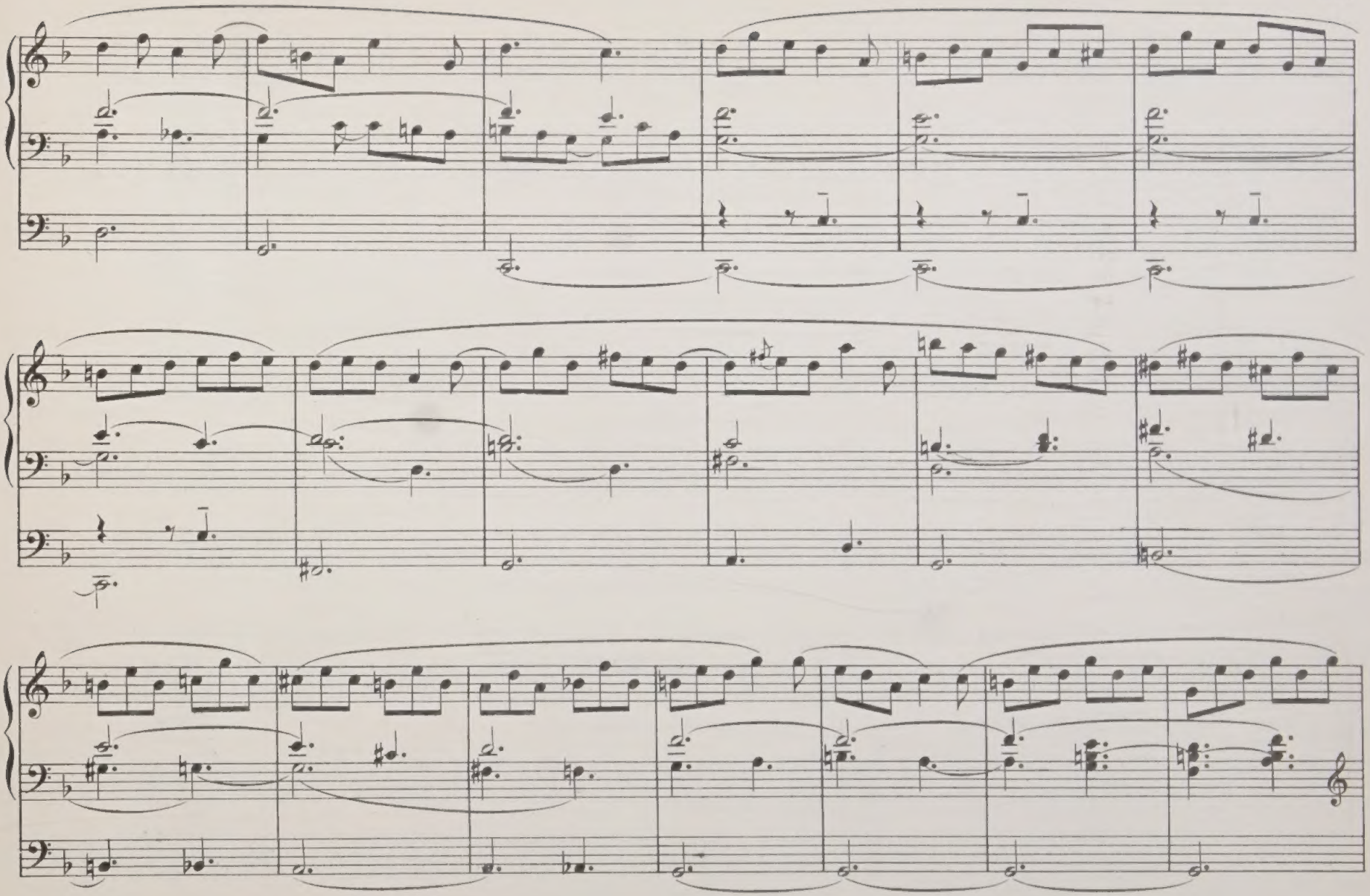
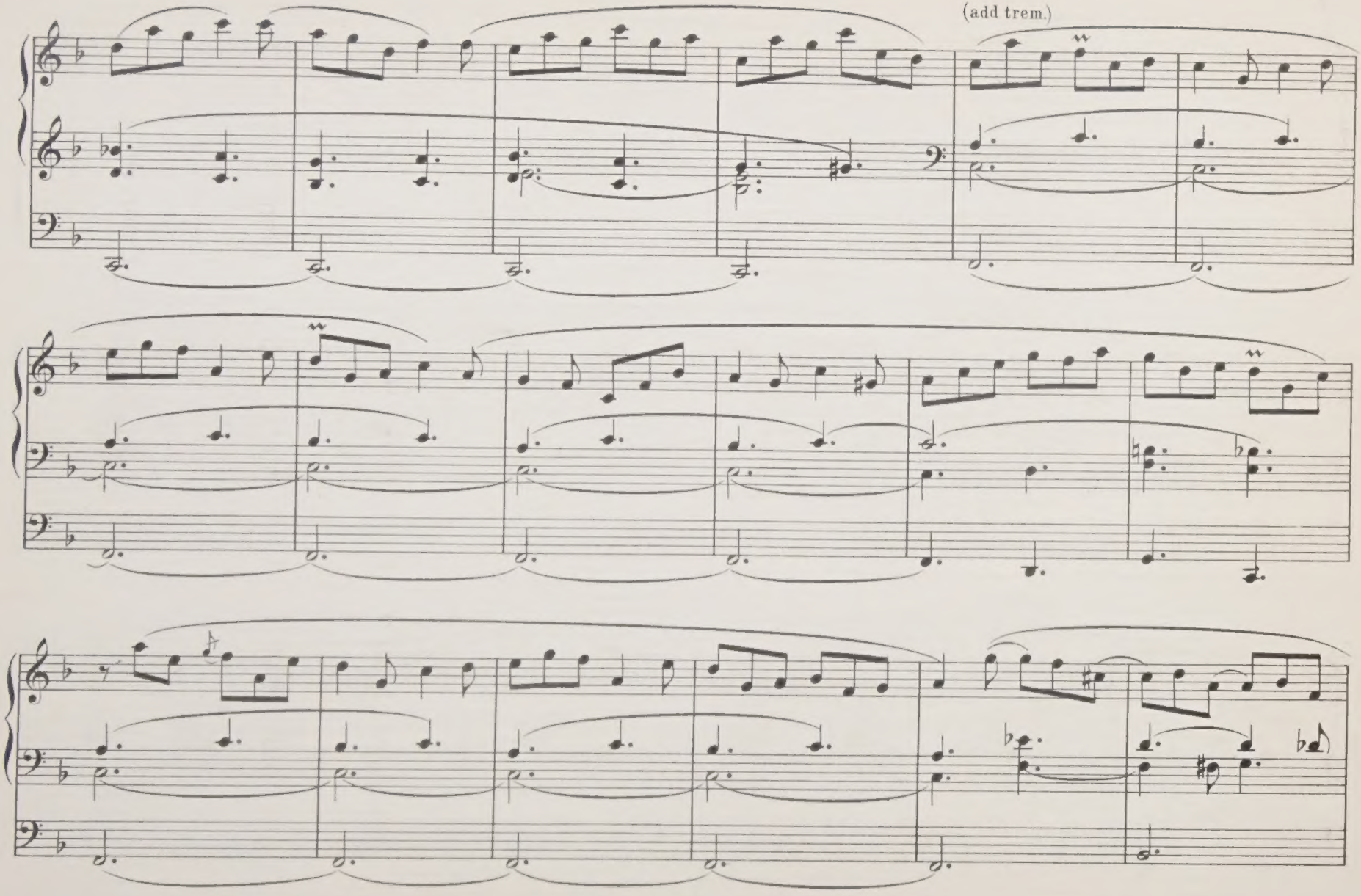
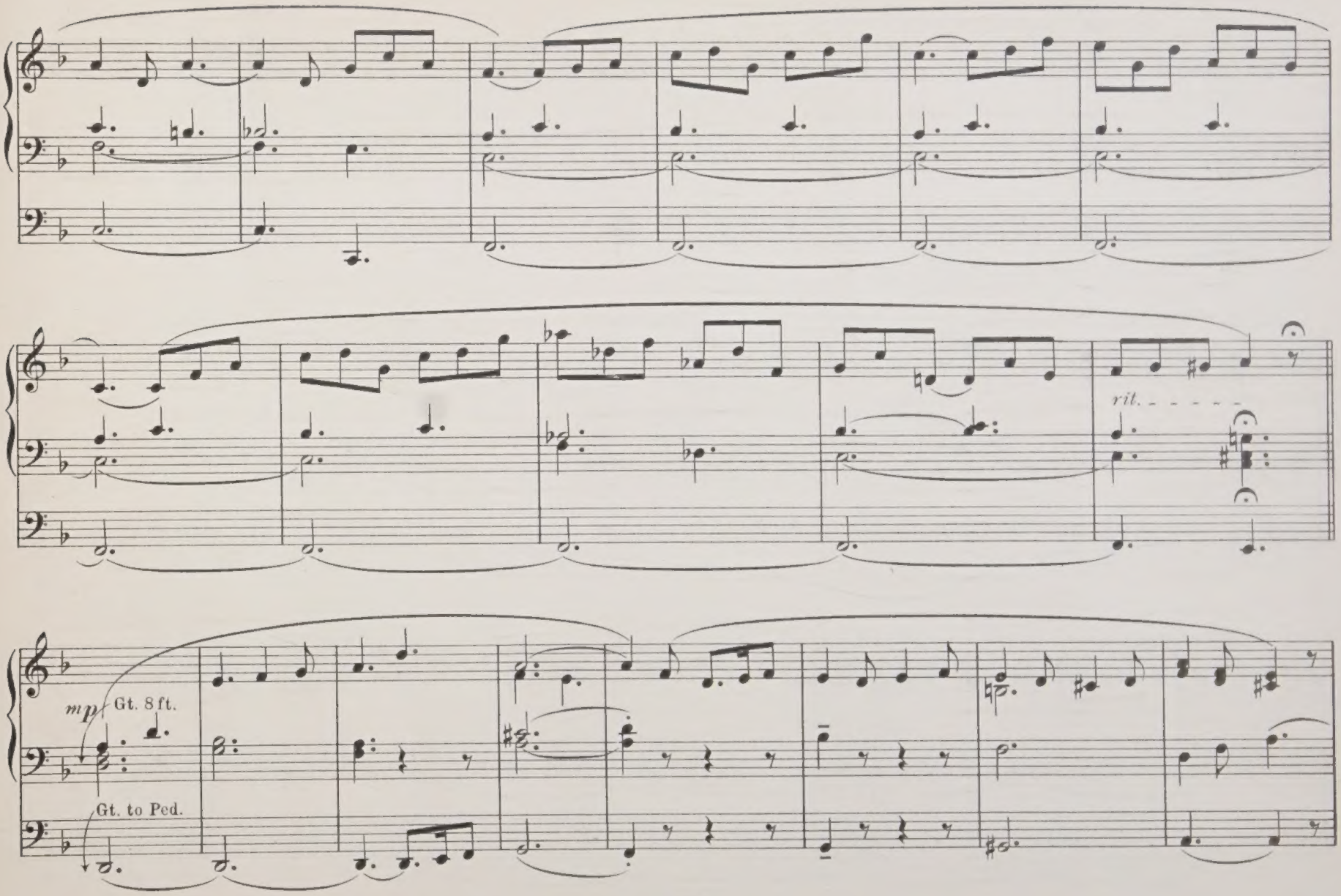
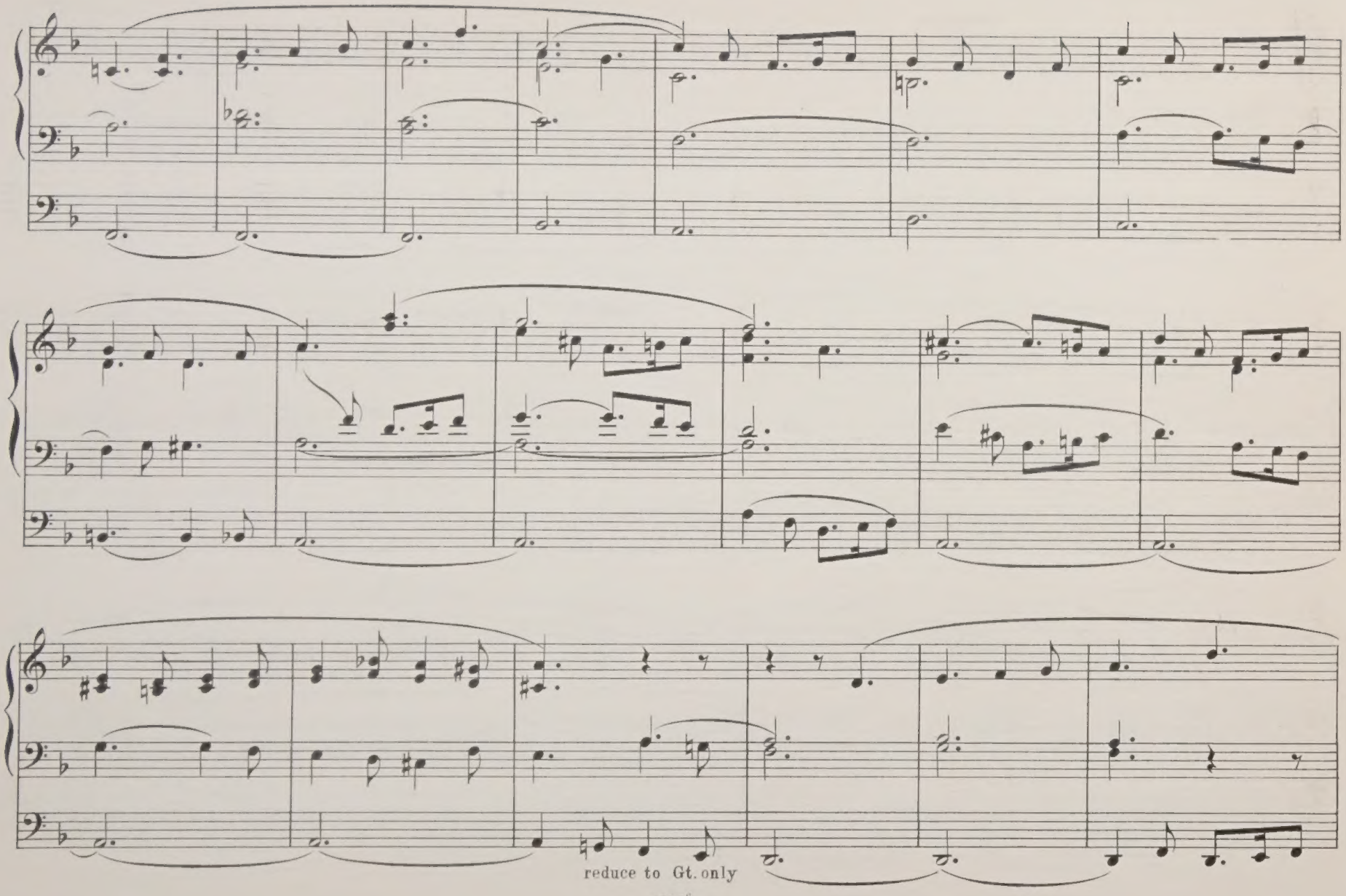
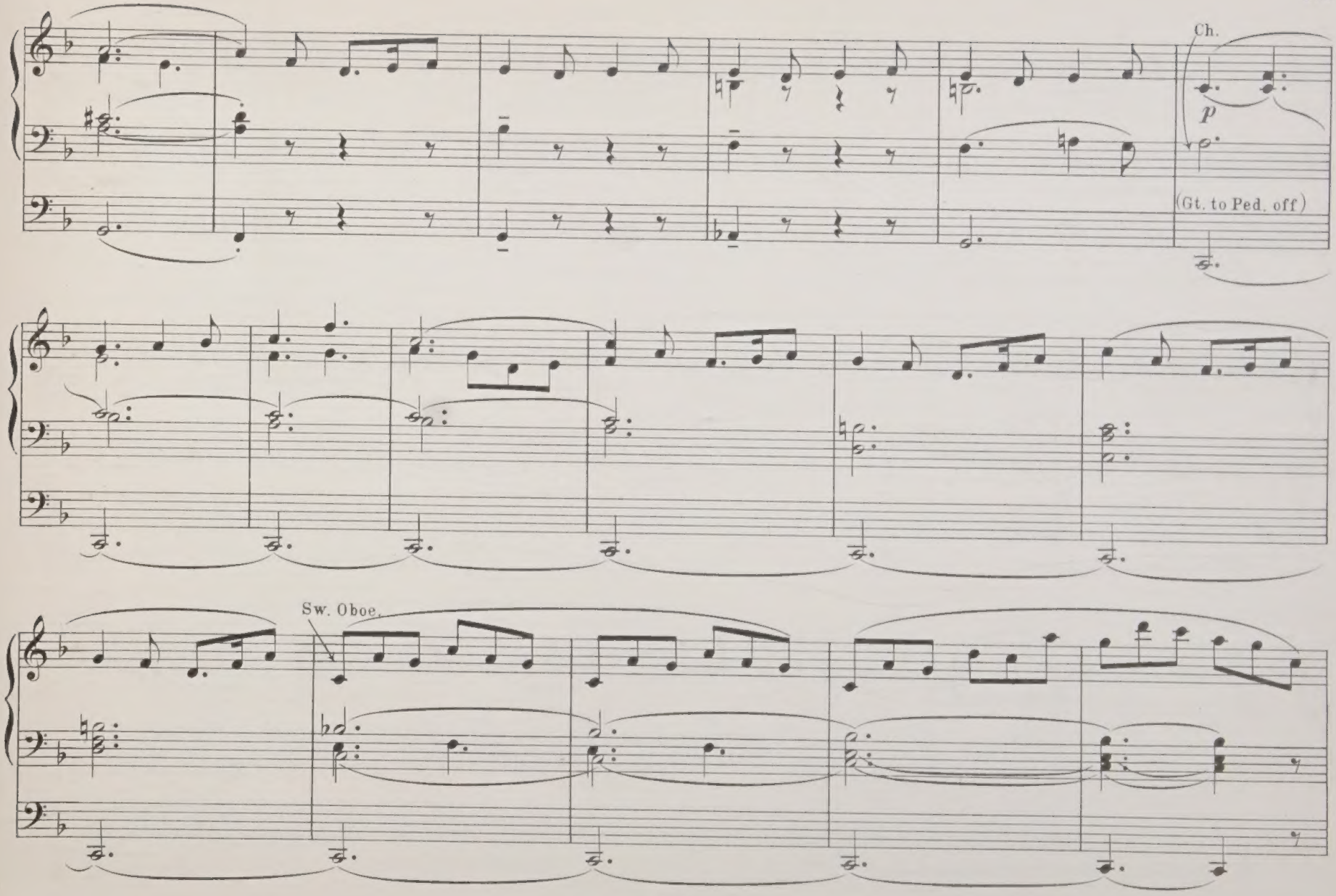
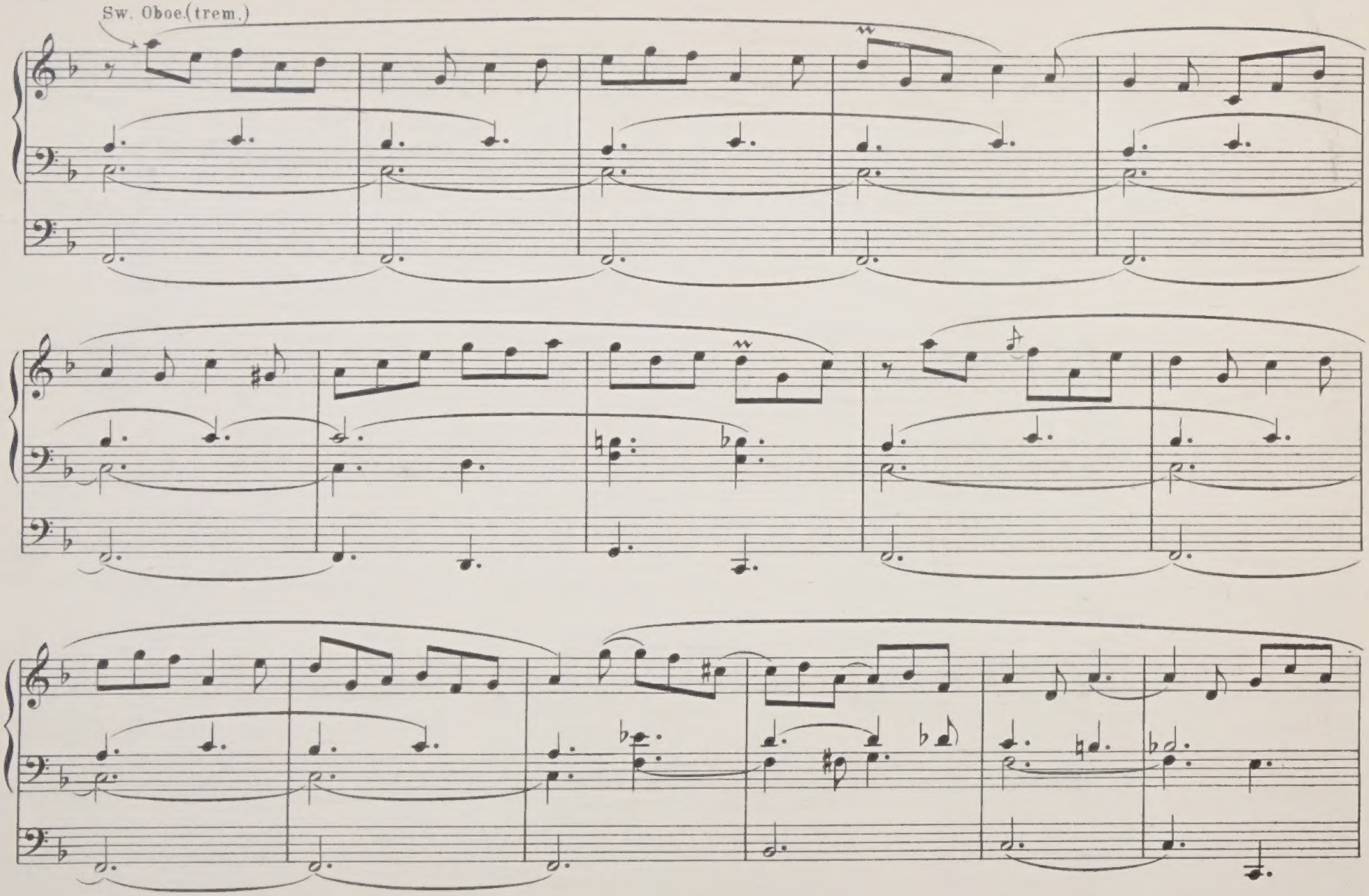


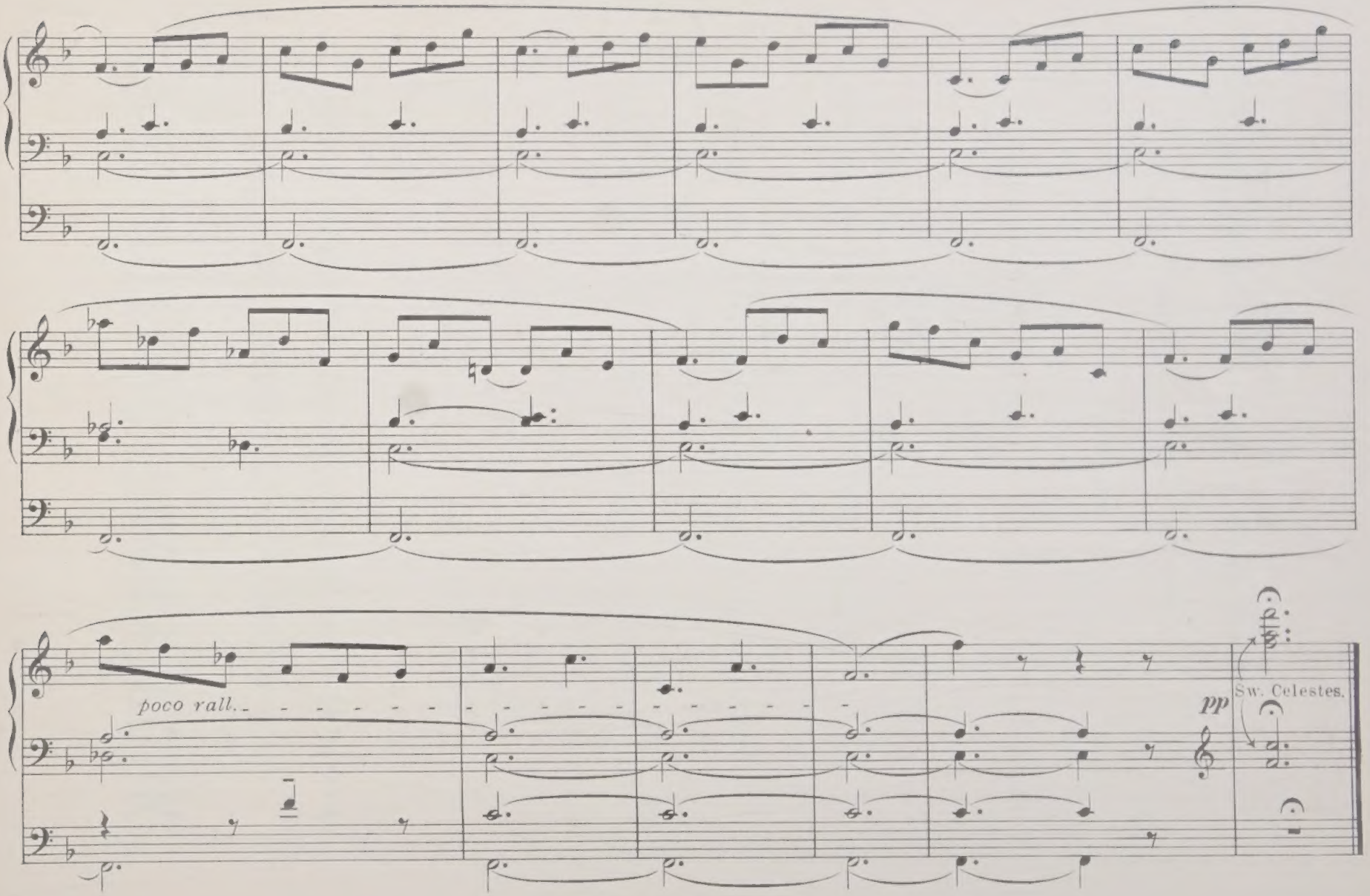

(add trem.)


rit.
mp
Gt. 8 ft.
Gt. to Ped.


reduce to Gt. only


Ch.
p
(Gt. to Ped. off)
Sw. Oboe.


Sw. Oboe.(trem.)


poco rall.
pp
Sw. Celestes.

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